

VOL. VI

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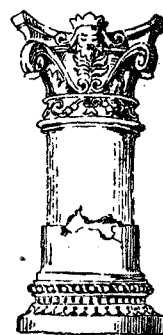
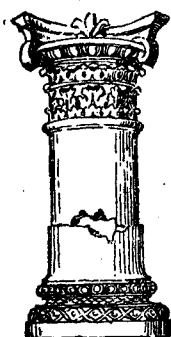
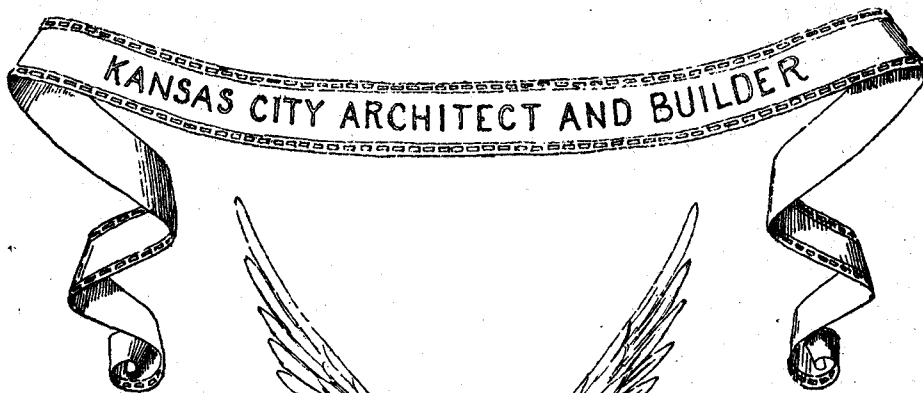
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ESTABLISHED 1886

NO. IV

The Architect and Builder of Kansas City, Mo.

1890



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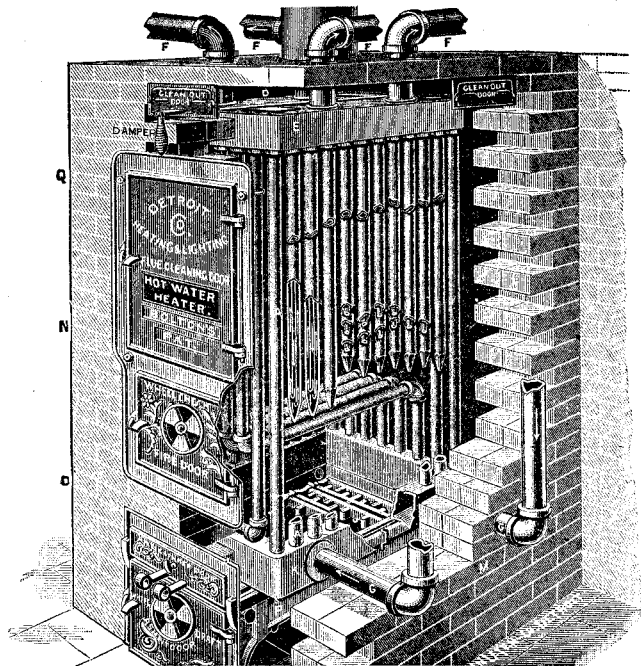
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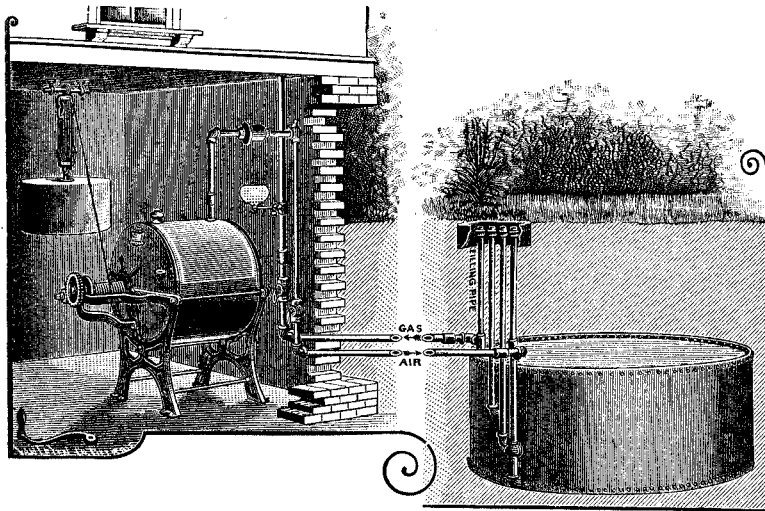
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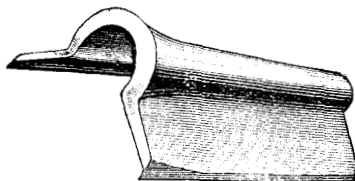
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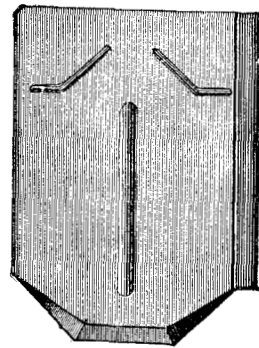
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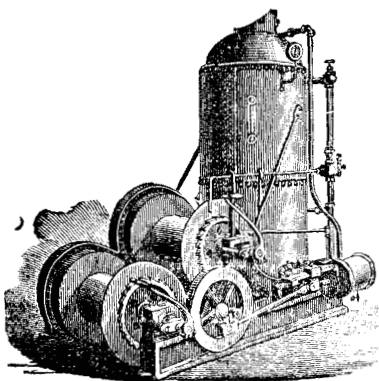
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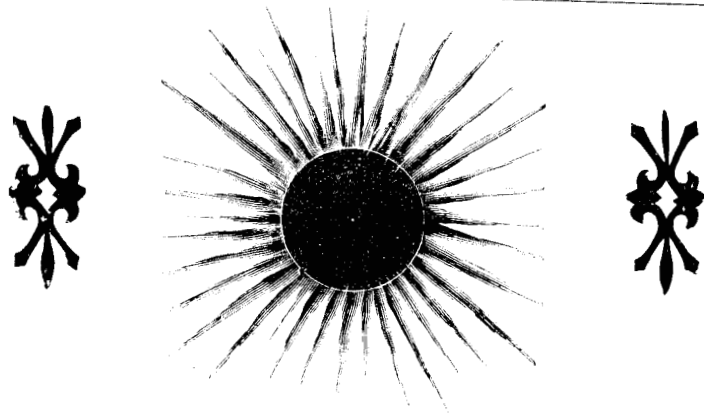
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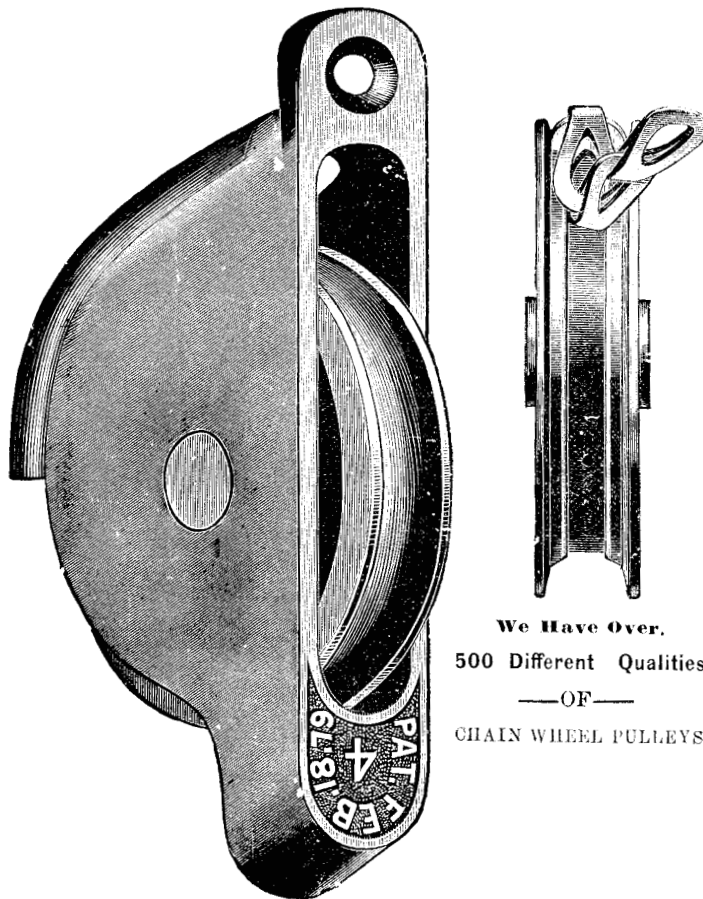
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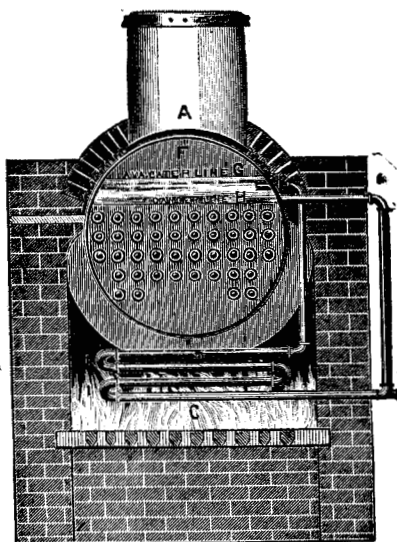
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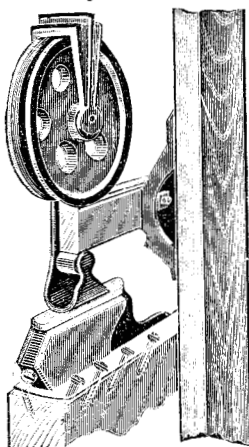


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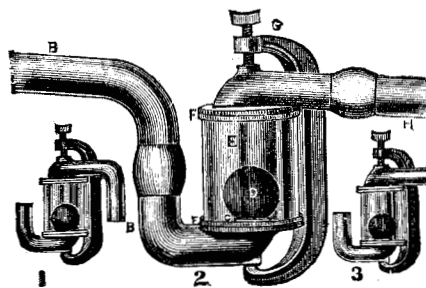
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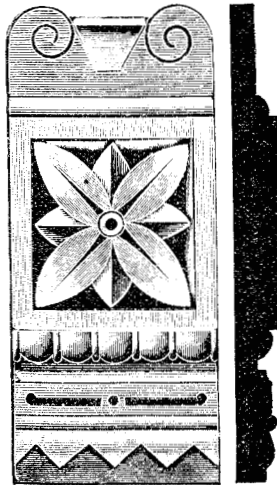


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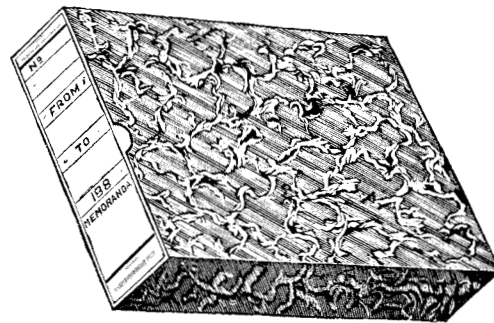
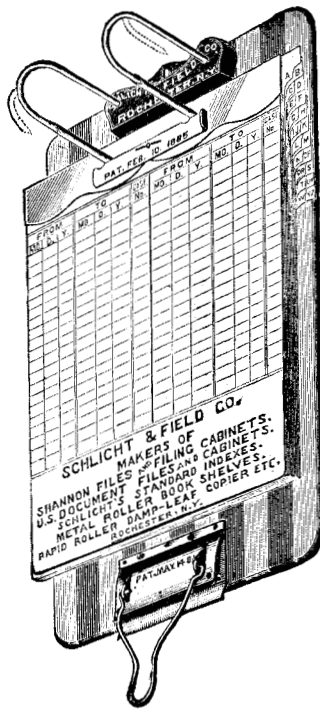
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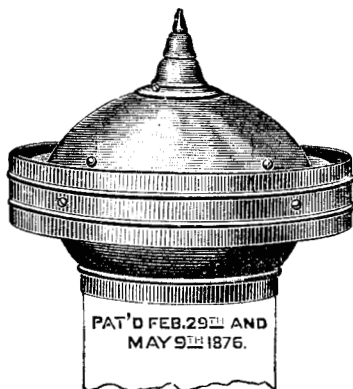
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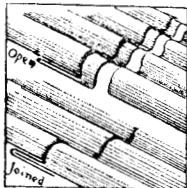
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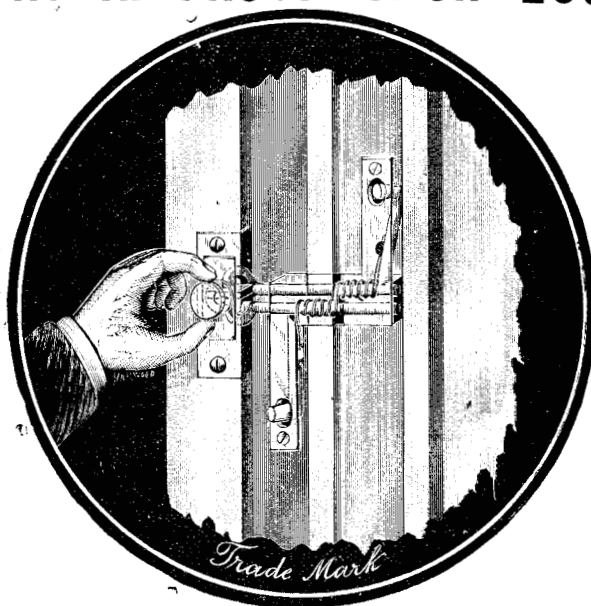
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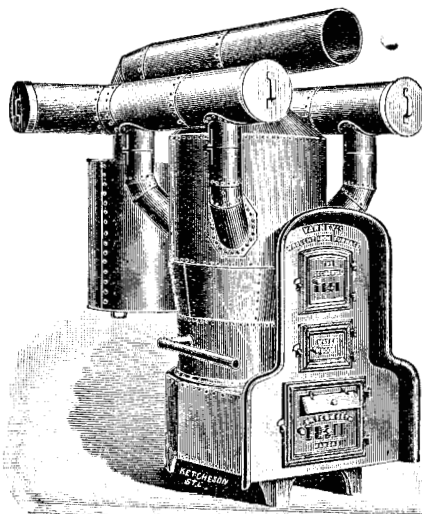
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One Lock only required for a Window. It locks either or both sash securely in any position desired, thereby affording the means of Perfect Ventilation; also absolute security against Burglars and Sneak Thieves. Its simplicity, automatic action, strength, ventilating qualities and adaptability to varying thickness of sash or inside stops, render it more desirable than any other Sash Lock now offered in the market.

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WROUGHT IRON
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VOL. VI.

KANSAS CITY, MO., APRIL 1890

NO. IV.

The Board
of
Public Works.

An impromptu meeting was held by members of the Builders & Traders Exchange a few days since, to consider the question of submitting to the Mayor elect, the names of two competent contractors and builders, representing different branches of the trade, for appointment upon the new Board of Public Works. As the board now stands, while those composing it are all most estimable gentlemen, and are highly respected by our citizens, they are completely at sea as to what is required of them in their official capacity. None of them are mechanics, or mechanically inclined, all fill professional positions of entirely foreign nature, and are but figure heads holding office, calling in, and paying experts in various lines for their opinion upon matters that should be decided by the board themselves, without the expenditure of the city's money for the advice from outsiders when they themselves are being paid handsomely for this purpose.

One of the many instances relative to the ability, and confi-

dence the present board has in itself is shown in their recent handling of the new city hall plans, which were prepared by architect L. S. Curtiss, under the watchful eye of the well-known architect, S. E. Chamberlain, the building inspector, who has been practicing the profession of an architect for 25 or 30 years, and is recognized as being most proficient in his calling. After the board determined to build the city hall, and Mr Chamberlain had prepared all the plans, they decided to call in "an expert" to "revise" the plans, which was vigorously protested against by Mr. Chamberlain, as it cast a reflection upon his ability. They finally decided to call in an expert to "review" the plans and give his opinion upon them. Mr. A. Van Brunt was selected, who looked over the plans and returned them as he received them, not making the most minute alteration in them, pronouncing them correct and sent in a bill for \$700.00 for his services.

Here is but one item of useless expense the present board has put the city to. We would state here that probably the

board think they saved the city \$800.00 by their carefulness in handling the city's money, from the fact that Mr. Van Brunt first charged \$1,500. for his services but finally settled for \$700. This was just seven hundred dollars thrown away, as Mr. Chamberlain had done all the work of figuring as to weights and strains, and proved everything, so there was nothing for Mr. Van Brunt to do but look over them, which was about as much use in the matter as the tail is to the dog in fly time. Mr. Van Brunt never made \$700 easier in his life than in the viewing of our city hall plans. We do not accuse Mr. Van Brunt for anything unprofessional in this matter, except that when he had the snap, why he did not make his bill \$2,500 and stick to it, or better, render his bill for the full 5 per cent commission, as charged for the preparation of the plans and superintending the building.

It is just this useless expenditure of our city's money that the Builders and Traders Exchange wish to avoid in the future by having at least two competent builders in the board, and that they be non-partizan. They propose to offer the names of one Democrat and one Republican, as this exchange is not a political machine or ring, but propose to look to the good of the city generally.

The names proposed were W. A. Kelly, and G. W. Lovejoy. Both of these gentlemen are old and well known citizens, and would be very desirable men to have on the board, as both are honorable, straight-forward business men, their character being above reproach.

A petition is now in circulation among exchange members, as well as among the building trades generally, for the signatures of those endorsing the movement, and ask the Mayor to appoint these gentlemen upon the Board of Public Works during his administration, and we hope the number of names secured will be so large that it will bring to bear the desired weight upon the Mayor that he will accede to the request asked in the petition.

The
Eight Hour
Problem.

MR. POWDERLY, arguing in the "North American Review" for an eight-hour labor day admits that "to demand the same rate of compensation for short hours as is now paid would be unjust." Mr. Powderly, however, thinks that the matter might be comfortably arranged for workingmen by the employers giving to them a larger share of the profits. This looks to us like just about the same thing as asking for equal or increased wages. Nothing is more certain than that if workmen labor for two hours less each day they will be compelled to surrender two hours pay. The reason is that the production of the fruits of labor will be reduced by one fifth, and that will mean a smaller creation of wealth and less to divide among the interested parties. If wages, in that case, remain at the present figures, prices of commodities will advance so that the wages will buy less than they do now. If wages are reduced and prices remain the same, of course a workman can buy only a smaller quantity. To propose that the employer shall give up a larger share if his profits is simply to propose that he shall pay more wages. This proposition is based upon the favorite theory of such men as Powderly that employers get far more than their share. But how about the employers who have lately gone into bankruptcy by the dozen? Did they get more than their share? Could they have conceded a larger dividend to their workmen? There are thousands of others who have not made any profit for themselves in the past year: how shall they pay more money to their workingmen? If Powderly's plans could be enforced by law they would close up three-fourths

of the manufacturing establishments in the country. It may or it may not be a good thing that the hours of labor shall be reduced to eight, but one thing is certain: When they are reduced wages will have a simultaneous reduction.

Architectural
Competitions

THE Cosmopolitan Magazine, Fifth avenue and Broadway, New York, offers the following prizes designs to be First,—made in conformity with the with the following programme and specifications:

Second—The drawings to be judged by a committee of award composed of Richard M. Hunt, President: American Institute of Architects. Richard L. Hoxie, United States Corps of Engineers. Albert F. D'Oench, Ex-Superintendent N. Y. City Department of Buildings. Seth Low, President: Columbia College. Cornelius Vanderbilt, Esq. and the Editor of the Cosmopolitan magazine. Third—The successful drawing to become the property of The Cosmopolitan and the right to first publish any drawing to rest exclusively with The Cosmopolitan. Fourth—Any competitor to submit, if he wish, drawings for any one, two, or all the competitions, and to be eligible for any one, two, or all the prizes.

Each competitor is required to exhibit two sheets of drawings, one to contain a ground plan, front elevation, and section, with such other drawings as may be necessary to explain the design and construction, all drawn to a scale of one sixteenth of an inch to the foot, and one to exhibit a perspective view of the whole, drawn to a scale of one eighth of an inch to the foot. The plan and elevation sheet to be finished in line with India ink and lining pen; no brush work on this sheet, except in blocking in openings and sections. No shadows are to be cast. The perspective sheet to be rendered at will. Each sheet to be cut to the uniform size of 24x32 inches and be of white card or Bristol board, or Whatman paper mounted on stretcher. No colored borders, frames, or glazing will be allowed. Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, and must be mailed to the Cosmopolitan Magazine Architects' Competition, Madison Square, New York, on or before May 10, 1890. Drawings are to be delivered flat, carriage paid, at the same time and place. They will be returned at the close of the competition at the expense of the contributor.

In the specifications for Public Baths Competition, the drawings shall exhibit a public bath constructed of stone, iron, or equally enduring material. The structure is to be located on a plot with light on two sides, not exceeding 200x200 feet, any part or all of which may be utilized and provision to be made for baths in both summer and winter, adapted to the necessities of both sexes in a population of not less than 100,000 people. A letter of explanation must be submitted with the drawings, setting forth the probable cost of maintenance, the number of attendants needed, and any details not apparent in the drawings, but the price of a single bath should not exceed seven cents. The practicable nature of any plan of operation will be considered in determining the award.

In the specifications for Public Laundry Competition, the drawings shall exhibit a laundry interior for the requirements of one hundred and fifty families each. The floor space shall not exceed 100x25 feet. Written explanations on separate sheets may accompany the drawings.

In the specification for Tenement House Co operative Kitchen Competition, the drawings shall exhibit a kitchen interior for the requirements of twenty families of five each. The floor space shall not exceed 50x25 feet. Written explanations on separate sheets may accompany the drawings.

TRADE NOTES

THE arrangement of the electric lights that the Executive Committee of the Metropolitan Museum of Art, New York, has determined to place throughout the entire building has caused the committee-men a great deal of bother and worry.

There were different opinions as to the best arrangement of lights for the galleries of paintings. The question was settled by having the electricians arrange lights according to the different methods in different rooms for inspection. At the meeting of the full Committee I. P. Frink's system of Reflectors was unanimously adopted. With these Reflectors, the paintings will be evenly covered with a light without glare and throwing the interior of the room into the shade.

Now that this is settled upon, the work of lighting every gallery in the Museum is being rapidly pushed by Mr. Frink, and very soon the Museum will be thrown open on Tuesday and Friday nights.

English, Morse & Co., of Kansas City, made a shipment of a Steam Engine and Boiler to Chihuahua, Mexico.

PHILADELPHIA, MARCH 14, 1890.

Editor *Kansas City Architect & Builder*:

Dear Sir:—The resolution which follows was unanimously adopted at the Convention of House Painters and Decorators Association of the United States of America, recently held at Detroit, Mich.

Yours Truly, ARTHUR S. JENNINGS.

ARCHITECTS TO SPECIFY SIZES OF WINDOW PANES.

Whereas, The fact that architects do not usually specify the sizes of glass, is a source of much inconvenience and loss to master painters.

Resolved, That the Master House Painters and Decorators Association of the United States of America, in convention assembled, do earnestly and respectfully request architects in future to specify the sizes of all glass, and that the secretary be requested to forward a copy of this resolution under the seal of the association to the American Institute of Architects.

Approved by committee on resolutions and adopted.

BUILDERS' EXCHANGE COMPETITION

THE general development of the Builders' Exchange movement throughout the country, is the remarkable feature of the building business at the present time. Everybody is interested in it, and information concerning the purposes, plan of organization and practical working of exchanges is demanded on every hand.

In order to give our readers and others the opportunity to contribute to the practical literature of the subject, and further, in order to secure suitable essays for publication in our columns, we propose a competition, with prizes and general conditions as stated below.

The general subject of the competition is "A Builders' Exchange." The precise treatment is left to the contestants, with the suggestions that each essay should define the purposes of a Builders' Exchange, the advantages that follow upon its organization, the persons who are eligible to membership in it, the general scheme of its government, and the ways in which individuals may profit by association with it.

The essays are not to exceed 2000 words each in length. Each essay to be submitted under a suitable *nom de plume* or emblem, with the name and address of the author in a sealed envelope bearing the same *nom de plume* or emblem.

Two prizes are offered. To the essay which shall be deemed the best of all those submitted, and which conforms to the conditions of this advertisement, the first prize of \$100 will be awarded. To the essay considered the next in rank of merit, the second prize of \$50 will be awarded. The committee of judges to pass upon the essays will include, among others, some of those who have had the most to do with Builders' Exchanges to date, and who are thoroughly posted on every phase of the work.

Essays submitted in this contest must reach us not later than the hour of closing business, May 10, 1890. We propose to print the prize essays in the issue of our paper for June.

The right to publish all the efforts submitted in this contest whether taking a prize or not, is expressly stipulated. The question of accompanying the essays with diagrams or other illustrations is left to the discretion of the contestants.

Address the essays, marked "Builders, Exchange Competition," to A. O. KITTREDGE, Editor *Carpentry and Building*, 66-68 Duane street, New York.



The Carpenter and Joiner, New York,—A journal of practical value to mechanics.

Architecture and Building, New York, as usual holds its place at the head of the list of the architectural publications of this country. Each issue is produced with the utmost care, and is well deserving the popularity and prestige it has attained.

Stone, Indianapolis, Ind., for April, contents, Macadamizing Common Roads, The Indianapolis Pavement Exposition, Lake Superiors Potsdam Sand Stone, Future of Architecture, Some Processes in Rock Formation by Geo P. Merrill, Notes on Quarrying by Wm. L. Saunders, The Origin of Granite by Geo. F. Harris, P. G. S., The Great Ice Invasions by T. C. Chamberlain, and its usual complement of news and general information of use to the stone trade.

The City Residence, Its design and construction, by W. B. Tuthill A.M. (architect) contains chapters upon The Dwelling House, The Tenement House, The Apartment House, Mason Work, Mortars and Concretes, Iron Work, Brick Work in Elevation, Stone Work in Elevation, Carpenters Work, Stairs, Plastering, Sheet Metal Work and Painting, in fact, is a well compiled treatise upon building from its foundation to roof. Published by W. T. Comstock, 6 Astor Place, New York. Price \$2.50. The entire work is well and appropriately illustrated, well printed and bound in cloth with gilt ornamentations.

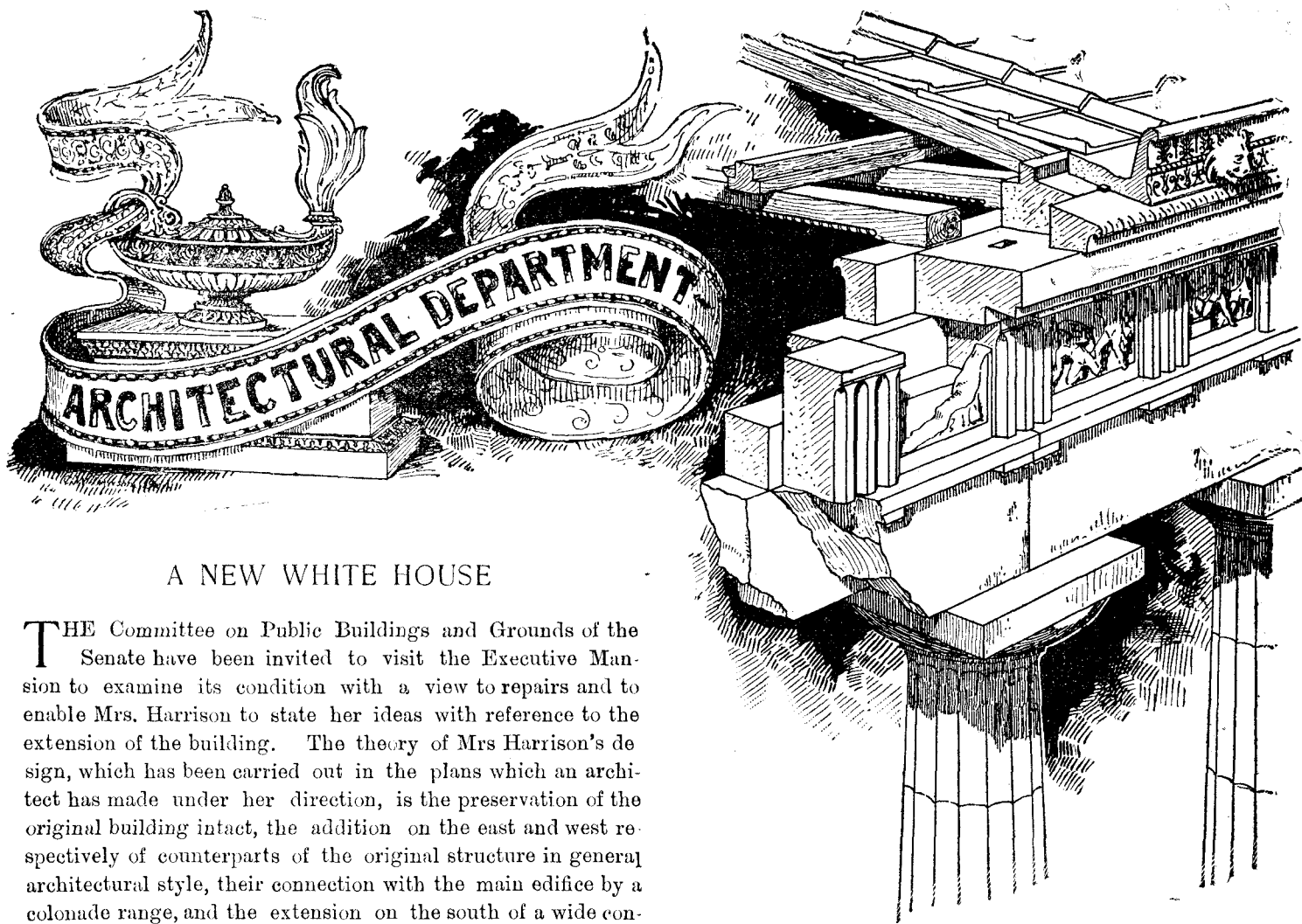
The Home Maker, of New York—Marion Harland, the friend and helper of women everywhere, has taken up the work of restoring the ruined monument marking the burial-place of MARY THE MOTHER OF WASHINGTON.

One hundred years ago this venerable woman was interred in private grounds near Fredericksburg, Virginia. In 1833, the corner stone of an imposing memorial was laid by President Andrew Jackson. A patriotic citizen of New York assumed the pious task, single-handed, but meeting with financial disaster, was compelled to abandon it.

Marion Harland says truly—in her appeal to the mothers and daughters of America to erect a fitting monument to her who gave Our Country a Father—that "the sun shines upon no sadder ruin in the length and breadth of our land than this unfinished structure."

The publishers of *The Home Maker*, of which Marion Harland is editor, offer as their contribution to the good cause, seventy-five cents out of every annual subscription of two dollars to the Magazine sent in during the next six months. Every such subscription must be accompanied by the words "For Mary Washington Monument."

The offer is generous and should be met with an enthusiastic response.



A NEW WHITE HOUSE

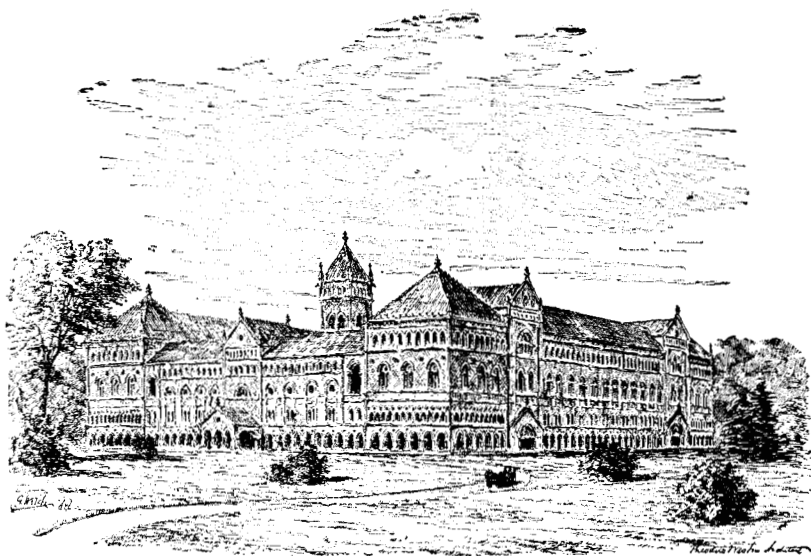
THE Committee on Public Buildings and Grounds of the Senate have been invited to visit the Executive Mansion to examine its condition with a view to repairs and to enable Mrs. Harrison to state her ideas with reference to the extension of the building. The theory of Mrs. Harrison's design, which has been carried out in the plans which an architect has made under her direction, is the preservation of the original building intact, the addition on the east and west respectively of counterparts of the original structure in general architectural style, their connection with the main edifice by a colonade range, and the extension on the south of a wide conservatory or winter garden, with a central rotunda or palm house, the entire series of structures forming the four sides of an inner park. The original building is to be devoted exclusively to the uses of an Executive residence. On the west is the official wing, approached from the Departments of State, War and Navy, and arranged on the first floor with a diplomatic audience room and anterooms for guests at receptions. The connecting range or statuary hall forms the way to the main building, where the President and wife receive. The second floor of this wing contains the office of the President, the Executive library and cabinet, the private secretary's and clerks' rooms. From the main building toward the east another broad passage similar to that on the west opens into the public wing, containing the gallery of paintings and treasures of art and history. This wing will be open to visitors. The conservatories on the south form not only a scene of tropical beauty in winter, when social gaities are at their height, but a grand promenade back to the entrance and to the anterooms, thus obviating the crowding which occurs in great throngs of people.

The outer measurement of this architectural rectangle of edifices is 427 feet from east to west, and 350 feet from north to south. The inner court or park, 250 feet square, is to be turfed and arranged in parterres, with a grand allegorical fountain in the center, commemorating the discovery of America in 1492, the laying of the cornerstone of the Executive mansion in 1795, and the triumph of free institutions in 1892. The fountain will represent the landing of Columbus and his officers on the October morning of 1492 from the Santa Maria, Pinta and Nina, with the island of Guanahani in the distance. Subsidiary figures will represent the different ages of exploration, colonization, independence and national progress. This piece would not only be an effective feature in the artistic entirety

of the Executive residence, but would serve as a memorial of Columbus's discovery of the New World and the laying of the corner stone of the official home of the Presidents of the American Republic, the former on October 12, 1492, and the latter on October 13, 1792. The fountain would have attachments of light and colors by night.

The advantage of this comprehensive plan is a symmetrical addition to the building. The construction of the conservatories on the south admits sunshine, winter warmth and summer breezes into each of the buildings without obstruction. The view from the windows is also unbroken. The court affords private grounds for the President's family, and on a certain day of the week may be thrown open to the public, with music and the fountain playing. The cost is estimated at \$700,000, with such additional expenditures as may be allowed for elaboration of details, erection of terraces and embellishment of the grounds. The staircases would be of marble with onyx trimmings. The connecting galleries are set apart for statuary halls, with statues of Lincoln and Grant as central figures. The rotundas of the stair halls of the wings are arranged for statues of Washington and Jackson. The entire additions might be completed by October, 1892, as a commemoration of the discovery of America and laying of the corner stone of the original mansion, thus constituting a suitable memorial of those historic events at the national capital.

PAPER doors are said to be great improvements over wooden ones. They are formed of two thick paper boards, stamped and molded into panels and glazed together with glue and potash, and then rolled through heavy rollers. After being covered with a waterproof coating and one that is fire-proof, they are painted, varnished, and hung up in the usual way.



"Campo Santo" for New York.

SANITARY ENTOMBMENT

THE IDEAL DISPOSITION OF THE DEAD.

BY REV. CHARLES R. TREAT, of New York.

[Continued from March.]

It may now be asked: "Granting that these evils are inseparable from the burial of the dead in the earth or in tombs, what is the remedy? What else can be done?"

To this question not many answers can be given, because the modes of disposing of the dead have always been and must always be few.

Plainly, no such novel mode as casting the dead into the sea will be generally adopted. Plainly, also, the mode of the Parsees, grounded as it is in ancient if not original, use—to give the dead to beasts and birds—will not become universal. And plainly also, cremation will not be welcome to the many, free as it is from objection on the score of public health, if a method equally sanitary, and at the same time satisfactory to a reverent and tender sentiment, can be devised.

The inquiry, then, has reached its limit. For, apart from the modes that have just been named, there are no others but earth burial and entombment; and earth-burial, as we have seen, cannot be made sanitary under common conditions. Therefore, if the demands of affection and sanitation are both to be met, entombment is to do it, or it cannot be done.

Happily, better than any other method of disposing of the dead that ever has been devised, entombment has met the demand of affection. Never has any other mode so commended itself to men as this. There may have been at times a general adoption of cremation, and there may have been a general prevalence of earth-burial, but the one has not long satisfied the sorrowing survivors, and the other has owed its beginning and the continuance to the apparent absence of alternative. Wherever the living have been able, and the dead have been dearly loved or highly esteemed, the tendency to entomb and not to bury has been constantly manifested.

To call attention to this tendency is enough to prove it, so easily accessible is the evidence and so familiar is its operation in the human heart. The most natural reference will be, first, to the Mausoleum, the tomb of Mausolus, that was erected by his sorrowing Queen, Artemisia, at Halicarnassus, upon the Aegean's eastern shore; and that became at once one of the few great wonders of the ancient world. This was intended to do honor to the loved and illustrious dead; and this it did

as no grave or pyre could do. This was also intended to protect the lifeless form from ruthless robbery and reckless profanation; and it performed this task so well that, for near two thousand years, no human eye beheld the mortal part of Mausolus and no human hand disturbed its rest. At a far earlier time, Abraham, the Father of the Faithful, while he illustrated this tendency to entomb the dead, also offered an influential example to all who would do him reverence, as, in the hour of his great sorrow, he sought the seclusion and the security of Machpelah's cave for the last earthly resting-place of his beloved wife. There he buried Sarah; there he and his son and his son's son and their wives were all laid to rest, and the place of their repose hath not been violated even to this distant day. To this constant tendency constant testimony is borne by the massive and magnificent tombs and pyramids that make marvellous the land of the Nile, the tombs that stood thick upon the Appian Way and that rose superb upon the Ti-

ber's shore, the modern use to which the Pantheon is put, the Pantheon at Paris and the Crypt of the Invalides, the Abbey of Westminster matchless in memorials, the sepulchres within the hills that gird Jerusalem, and the sepulchre in which the Nazarene was gently laid when His agony was ended.

It remains to consider whether entombment can be made sanitary; if it can be, the problem is solved, for entombment has ever been the best that the living could do for their dead, and, with the added advantage of promoting, or ceasing to be prejudicial to, the public health, entombment will be the choice of all whom cost or caprice does not deter.

That entombment can be made sanitary is evident from the fact that, in countless instances, in many lands and through long periods of time, it has been made sanitary by the ingenuity of man or by unassisted nature; and it is also evident from the fact that decomposition and disease germs are the dangers to be guarded against, and that against these both ancient and modern science have been able to guard. Not to enumerate all the modes that have been chanced upon or that have been devised by men, there are two that have been notable and are available for modern use—embalming and dessication.

It is a delusion to imagine that embalming is a lost art; that, like some other marvels of the ancient time, this is a secret process that perished with the people that employed it. Did we desire it, we could embalm our princes and our priests, and retain their shrunken similitudes for distant coming times to gaze and gape upon, as skilfully as they who practised this art in Egypt's palmiest days. Nay, it is doubtless far within the truth to claim that, better than they did we could do; and we are actually apprised of better methods and results than they employed or could attain, and it is not unlikely that we shall hear of better methods still. But Egypt's method, or its modern counterpart will hardly now be popular. It involves too much mutilation and too much transformation. When it has done its work little is left but bone and muscular tissue, and these are so transfused with foreign substances, that a form moulded from plastic matter or sculptured from stone could almost as truly be considered that of the lamented dead as this. Moreover, indefinite preservation of the dead is not desirable, and is not desired. The uses to which the Egyptian Pharaohs and their humbler subjects have been put in these days of indelicacy and unscrupulousness in the pursuit of science or sordid gain, are not such as to make many eager to be preserved for a similar disposition, when the present shall have

become a similarly distant past. Dessication, in striking contrast with embalming, is the process of nature rather than art; and involves no mutilation and no substitution of foreign substances for human flesh; and does not by unnatural means preserve the semblance of the human form so long that a susceptible sentiment is shocked and a due return of material humanity to the elements that gave it birth prevented. Dessication is so far a natural process, that it seems not to have been thought of, until nature had done the work and shown the product; and through many centuries, and upon an extensive scale, nature had employed the process before it occurred to man to copy her, and adopt her method for the disposition



"CAMPO SANTO" ANGLE OF CLOISTER.

of his dead. Wherever the air that enwrapped the lifeless form of man or beast was dry, dessication anticipated and prevented decomposition. In deserts, upon elevated plains, upon the slopes of lofty mountain ranges, to which the winds that passed their lofty summits bore no moisture, the dead have not decayed, but have dried undecomposed. In the morgue attached to the Hospice of St Bernard, the dead, lifted too late from their shroud of snow and borne thither to await the recognition of their friends, dry and do not decay. In the "Catacombs" of the monastery of the Capuchins at Palermo, and in the "Bleikeller" at Bremen, the same phenomenon has appeared.

Even Egypt is a confirmation of these statements, for it is probable that, had much less care been taken to preserve the dead, they would not there have yielded to decay as in other lands; and that moisture is so far absent from the atmosphere that the dead would have been preserved from decay by dessication had not embalming been resorted to. Upon the elevated western plains of this continent, the bodies of beasts and men, by thousands, have been preserved from decomposition by dessication. To take one instance out of many that might be

cited: A cave was not long ago discovered high up among the Sierra Madre Mountains within which were found, where they had rested undisturbed for many years, the lifeless figures of a little aboriginal household, dried and undecayed. Father, mother, son and daughter, one by one, as death had overtaken them, had been brought thither, bound so as to keep in death the attitude that had marked them when at their rest in life, and there they bore their silent but impressive witness to the beneficent action of the unmoist air that stayed decay and kept them innoxious to the living that survived them. In Peru, instances of this simple, wholesome process abound on almost every side; upon the elevated plains and heights, as also beside the sea, the dead of Inca lineage, with the lowliest of their subjects, are found in uncounted numbers, testifying that in their death they did not injure the living, because dessication saved them from decomposition; and a recent traveller has vividly described the scene that a battle-field of the late war presents, and that illustrates the same process, where, though years have passed since the last harsh sound of strife was heard, the fierce and bitter combatants still seem eager to rush to conflict or to sink reluctant into the embrace of death. And all these instances furnish conclusive proof that decomposition can be controlled, and that its loathsome and unwholesome transformations can be prevented, if only the simple conditions are secured that have already so extensively effected this result. That these conditions can be secured no one can doubt; for, every day, in almost every clime, by processes familiar and available to man, the atmosphere has moisture added to it or taken from it; and the extraction of the moisture from a portion of the atmosphere is all that is required to introduce the process of Peruvian dessication into the sepulchres of Chicago or New York.

[To be Continued.]

FILLING FOR NAIL HOLES

THE following method of filling up nail holes in wood, is not only simple, but said to be effectual:

Take fine sawdust and mix into a thick paste with glue, pound it into the hole, and when dry, it will make the wood as good as new. Frank Christin, Jr., in *Stoves & Hardware*, says he has followed this for thirty years with unvarying success in repairing bellows, which is the most severe test known. Often by frequent attachment of new leather to old bellows frames, the wood becomes so perforated that there is no space to drive the nails, and even if there was the remaining holes would allow the air to escape. A treatment with glue and sawdust paste invariably does the work, while lead, putty, and other remedies always fail.

D. P. THOMSON.

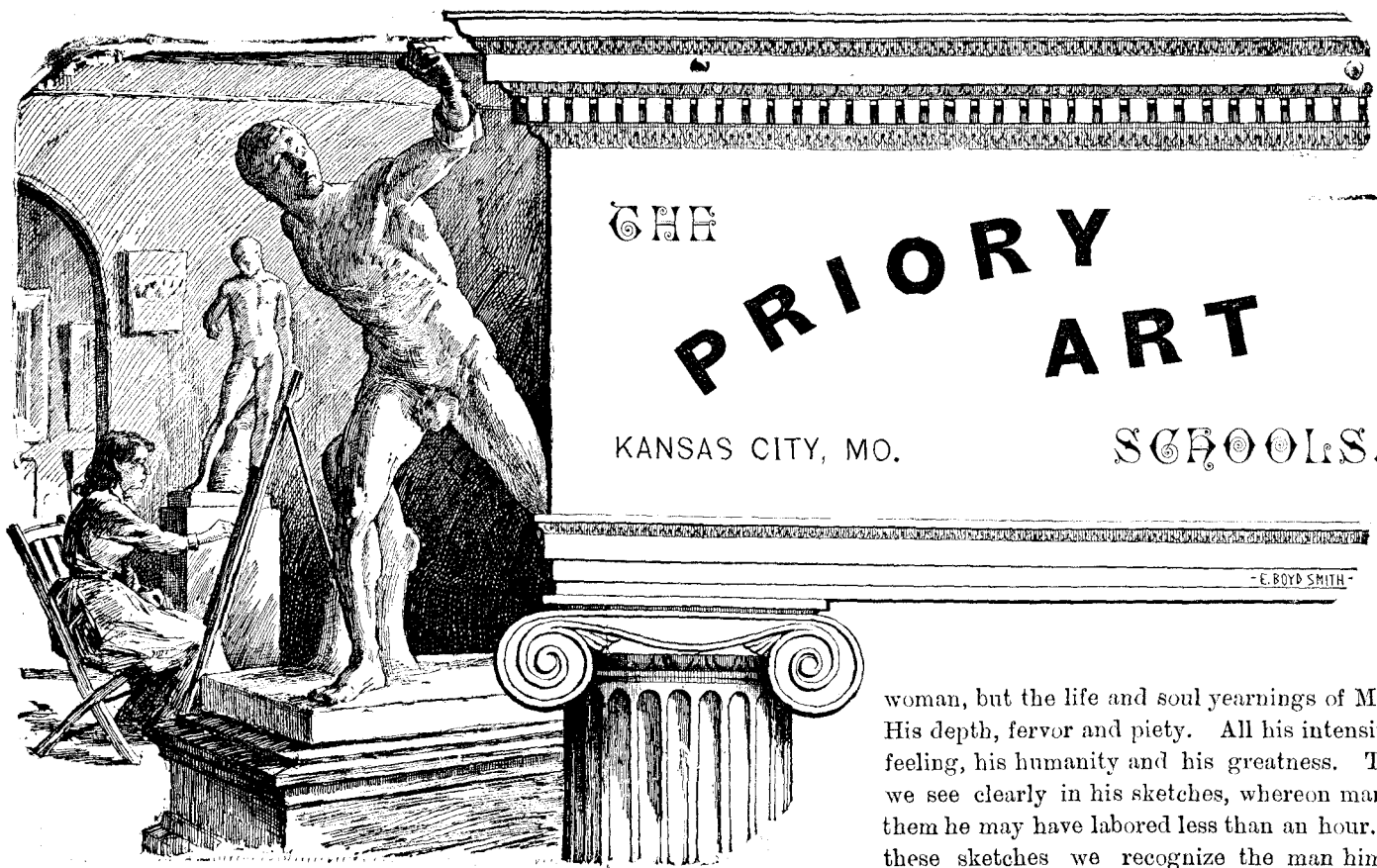
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JEAN FRANCAIS MILLET

By WM. JENNINGS WARRINGTON.

THE world gave nothing to him whose name heads this sketch. It denied him recognition; it rejected him; it killed him, and the posthumous reparation of his present renown is as idle as the wreath of immortelles, vain regrets lay on his coffin lid. But he was so rich that he has left the world his debtor, each sketch a legacy, each canvas a precious inheritance.

A rough surface, a few tints suggested rather than laid, or a few lines in charcoal—outline—the heavy figure and good natured countenance of a peasant woman with sabots long cloak and hood, knitting while she watches her little flock.

The above set in a bit of quiet landscape or standing out clearly in a bare back-ground and bleak foreground is all. In it we have a veritable scene, such as God made it: a life such as the world's hard condition shaped it, a face without intelligence and oftentimes as sad as the miserere. It is a lesson in art; how shall we study it?

First a sketch shows us the artist as a painting does not. The brush effaces the master's stroke; the result hides the precepts; the finished painting conceals the painter, but the sketch reveals the artist. As the eye follows the outline, the mind follows the hand, sees its motive, and recognizes in these few lines the work of no ordinary man. Like in writing, the sketch often reveals the man who made it. Each touch brings us nearer the master, and one almost feels his presence. The connoisseur recognizes the hand and exclaims Millet has been here! The artist has left not merely his idea and inspiration, but also some physical memory of his person.

Titian enriched the world with the splendor of his coloring, but he could not have drawn this poor peasant woman. This belongs to Millet and none others.

Studying Millet in his work we see in the few lines, which are as his hand left them, not alone the life of the poor peasant

woman, but the life and soul yearnings of Millet. His depth, fervor and piety. All his intensity of feeling, his humanity and his greatness. These we see clearly in his sketches, whereon many of them he may have labored less than an hour. In these sketches we recognize the man himself, what they are he was.

Poets and artists are people of imagination and the lives of the lowly as shown by them are often surrounded by an attractive glamour and tissue of falsehood.

Objectively the story as told by Millet is brief and commonplace. Dull and toil worn was the life of drudgery as he knew it, and as such, he pictured it. He never put a lie in a line he drew. His peasant woman cloaked and hooded watching her flock—dull, listless, almost stupid, was truth itself, unmarred by one lying line of beauty, unspoiled by one false line of sentiment. Realism; somewhat refined, sad, depressing, painful and almost ugly in its telling strength. In it we see a wholesome lesson in truth, worth far more than a tissue of falsity brightly set in glowing colors.

Millet's life in all its sad details is a familiar story. A peasant born, living and working among his countrymen, surrounded by poverty so great that the world has not yet ceased to wonder; he lived unrecognized and unrewarded.

In the picturesque village of Barbizon, buried in the woods of Fontainebleau, Millet sketched and painted. Isolated from the world, he toiled in the field by day, painting at odd moments and sketched at night. The cottage was surrounded by a potatoe field from which he drew his nourishment. It was here he made his studies of peasants at work. He, like they, was poor and burdened with ten or a dozen children. At times when unable to pay his rent the landlord would kindly help himself to a sketch or painting in lieu of the few francs due. These sketches and pictures then so lightly valued, 20 years later sold for 500,000 francs. It was at Barbizon the now famous Angelus was conceived and painted. Its history is familiar to all. In it, we see two peasants bathed in the pale rays of the setting sun. The day's toil is over, the wheelbarrow loaded, they, about to wend their way homeward; when the melodious tones of the angelus bell, sounding for evening prayer, causes them to pause. Standing erect, with bared heads, silent, prayerful. One familiar with the customs and life in rural districts of France, can almost feel the presence of the

peasants—hear the angelus bell. So strong was his power of depicting the humble walks from the daily life around.

The age worships success, but Millet has shown the age how much greater is failure in the cause of truth. Fame has raised the value of his works, perhaps higher than they deserve, if based on their purely artistic merit. But the value of their truth cannot be fully known without knowing the price they cost him.

He was a prophet not of the modern age, but of those eternal ages which worship truths, lasting, durable. The messages he has written in charcoal and bequeathed to the world will live long after him.

ART TALK

A MELANGE.

“WHY do so and so paint roughly or lay the colors on with a knife,” is an almost daily question. In most cases it is the result of ignorance, or want of taste in the amateur. It is the monkey imitating the king in others. In very large pictures such as Turner’s that are the center of attraction in the British National Gallery “roughly cast,” or “broad style” colorings produce the grandest effects. The above style is applicable only to large canvases, and is equally correct with that of the “smoother” or more carefully finished works of other masters. From the hand of the same great master I have seen small pictures—landscapes—that for delicacy of handling and exquisite coloring are seldom equalled. The above are the fruits of two different methods or schools, correct and equally admired when properly applied. A nice discriminating taste is essential, and Turner, the master so many now imitate was thoroughly familiar with the *art* of after-effects. He knew just where each style was most pleasing. In all his small works there is a perceptible increase of the soft, delicate prevailing—while in the larger, there is a vigor, boldness and mighty power that impress the spectator that he is in the presence of a king among painters.

The absurdity of the “broad style” in diminutive canvases will be most apparent to every observer. Nor is it necessary that all large pictures should be treated in so bold a manner. Many of the best examples of the French school are treated in an exactly opposite manner. David, Baird, Paossin, Joseph Vernet the great wave painter—he who loved to portray the storm tossed sea. Horace Vernet the battle painter, who reveled in scenes of blood and carnage and many others, all painted in an exceedingly smooth manner. The majority of the best works are comparatively smooth. There was but one Turner and he has but few faithful imitators.

Art like religion, has its commandments; like science, its laws. It has rules and maxims which when thoroughly understood are more easily put into practice. Theoretical knowledge—sometimes called “book learning”—will never make artists. But, the written experience of others increases the students theoretical knowledge and is a valuable assistant to his practical progress. It prevents his falling into a narrow and hampered manner, and makes plain to him that pictures cannot be made by any one set of rules, for nature ever changes, and it should be the aim of students to depicture her with naturalness.

Classic and modern art are things we vaguely roll about in our minds, in reality not comprehending either. Of art in general we have heard, but of art idealized and practically applied; refined and made useful, we know not what to think. The majority of us are as helpless as would be the primitive frontiersman if called upon to do the honors of the President’s mansion.

Never was there more talk of art, and never more schools of art than at the present time. Art collections,—mostly such as would delight the savages, and art critics, who know not the first laws of her canons, we have in abundance. In fact it is generally observed that those most prone to criticise and to censure are not very certain as to their own positions in the “realm beautiful.” We have all these and lack only artists. Why have we now no Raphael, our divine; no Angelo or Reubens in the midst of wealth and the great body of aesthetic doctrine and wise criticisms? one daily hears. We go back with hopeless wonder to the works of men who wrought in poverty, and were comparatively without intelligent guidance, or inspiring models. Many an Oxford, or Heidelberg, or Harvard man could discourse more learnedly upon the principles of versification, the theory of dramatic composition and the laws of taste than ever Homer or Shakespeare could have done, but I can recall no one just now who is prepared to give the world another Iliad or Hamlet.

Licence in art, obscure artists and even students step in “where angels fear to tread,” and in a self satisfied way pat Rembrandt on the back and correct the perspective of Vernet. Byron, whose satire spared nothing in the shape of shams gives in a terse manner an explanation. “A man must serve his time at every trade save censure, critics are already made.” Likewise Ruskin informs us: “It requires very little ability to find fault, that’s why there’s so many critics.” The arts in the broadest sense of the word are understood by few. They are the fairy children of man’s imagination—the gems that drop from the rich casket of the mind—the realization of the dreams of the soul. Those who skim the surface, gather but leaves which soon wither, but he who explores deeply is rewarded with enduring knowledge; golden fruit endowed with the sanctity of scholarly attainments, the embodiment of patient, reflective industry.

In this brief sketch, only a fitting shadow has been thrown upon the wall, the imperfect concontentation of a few thoughts caught at random as they sped their hurried flight, the mere outline or indication, rather than the complete picture. In my next I shall present in a more comprehensive manner, further considerations, the influence the arts have had and which they will continue to exercise over the destinies of the human race. This is but the portico of the edifice through which it shall be our pride to escort the reader in future “art talks.”

WARRINGTON.

MODERN FRENCH ART

PICTURES that dont depict are common, and especially is this true of a large part of the gaudy, highly colored and equally exaggerated productions of the so called modern French school. A funny story is told of a French artist, who having an assemblage of friends at his studio, asked them to guess the subject of a new picture on his easel. “Its a sunset,” said one, “A storm at sea” cried another; “A plate of tomatoes” protested the third; “A political meeting” protested the fourth; “Vesuvius in eruption” quothed the fifth; “A naval combat” said another; “A lobster salad struck by lightning” suggested a wag, with impurturable gravity. “My dear friends,” calmly said the artist “you are utterly and entirely wrong, it simply represents a country wedding.

The most valuable portrait on the walls of the Chicago Historical Society’s rooms is that of LaSalle the renowned explorer. The portrait was painted by George Healy from an old engraving.

PACKING THE L'ANGELUS

MILLET'S great picture, the Angelus, which will probably be exhibited in Kansas City, left Paris in a blaze of glory. It was covered with red silk, and laid in a beautiful black box bound with iron and lined with red satin. This in turn was enclosed in a stronger box, but no less beautiful. In deep silence the picture was then turned over to the representatives of the American Art Association.—Translation from "Le Art." Paris.

ART

"Art, universally, is the spirit creative."

ALL departments of life at the present day—Trade, Politics, Letters, Science or Religion—seem to feel, and to labor to express, the identity of their law. They are the rays of one sun; they translate each into a new language the sense of the other. They are sublime when seen as emanation of a necessity contradistinguished from the vulgar Fate, by being instant and alive, and dissolving man, as well as his works, in its flowing beneficence. This influence is conspicuously visible in the principles and history of Art. In the first place, let us consider this in reference to the useful arts. Here the omnipotent agent is Nature; all human acts are satellites to her orb. Nature is the representative of the universal mind, and the law becomes this—that Art must be a complement to nature, strictly subsidiary. It was said, in allusion to the great structures of the ancient Romans—the aqueducts and bridges—that "their Art was a Nature working to municipal ends." That is a true account of all such works of useful art. Smeaton built Eddystone Lighthouse on the model of an oak tree, as being the form in nature best designed to resist a constant assailing force. Dollond formed his achromatic telescope on the model of the human eye. Duhamel built a bridge by letting in a piece of stronger timber for the middle of the under surface, getting his hint from the structure of the shin-bone. All powerful action is performed by bringing the forces of nature to bear upon our objects. We do not grind corn or lift the loom by our own strength, but we build a mill in such a position as to set the north wind to play upon our instrument, or the elastic force of steam, or the ebb and flow of the sea. So, in our handiwork, we do few things by muscular force, but we place ourselves in such attitudes as to bring the force of gravity, that is, the weight of the planet, to bear upon the axe we wield. In short, in all our operations we seek not to use our own, but to bring a quite infinite force to bear. Herein is the explanation of the analogies which exist in all the arts. They are the reappearance of one mind, working in many materials to many temporary ends. Raphael paints wisdom; Handel sings it, Phidias carves it, Shakespeare writes it, Wren builds it, Columbus sails it, Luther preaches it, Washington arms it, Watt mechanizes it.—RALPH WALDO EMERSON.

AMERICAN FINE ARTS SOCIETY

THE most important undertaking for the advancement of art in this country in many years is the forming of the American Fine Arts Society, which is primarily a coalition for business purposes of the Society of American Artists, the Architectural League, and the Art Student's League. These societies represent in their several directions the young and vigorous movement in American art in its best phase, and anything that tends to unite more closely their interests and influence is likely to be potent for good. The American Fine Arts Society is incorporated under the General Manufacturing Act, and its

stock is to be taken by the three societies named or by their members or friends. Its purpose is to provide a building which shall contain permanent quarters for these societies and galleries for their exhibitions. Provision has been made also for the Society of Painters in Pastel and the New York Art Guild, a business organization for the protection of artists in their dealings with exhibitions throughout the country. While none of the organizations is sufficiently rich to provide itself independently with permanent quarters, the sum they collectively spend in rentals is sufficient to maintain a large and handsome building for their joint use. The plan of the new organization for this purpose has been submitted to business men of the highest standing and is pronounced thoroughly practical and feasible. While the combination is thus beneficial from a business point of view, it is even more promising from the point of view of the dignity and influence of the several organizations concerned in it. They are largely identical in aim and interchangeable in membership. The Society of American Artists and the Architectural League have many members in common. The Society of Painters in Pastel is composed entirely of members of the Society of American Artists, and the latter society furnishes all of the teachers in the schools of the Art Students' League and some of the members of that League. A closer union of all these bodies was therefore in every way desirable, and now that it is effected and that there is a prospect of obtaining a permanent habitation of their own, a career of incalculable usefulness seems open to them.—EXCHANGE.

NOTES WITH A MATCHSTICK AT HOME WORTH LOOKING AT.

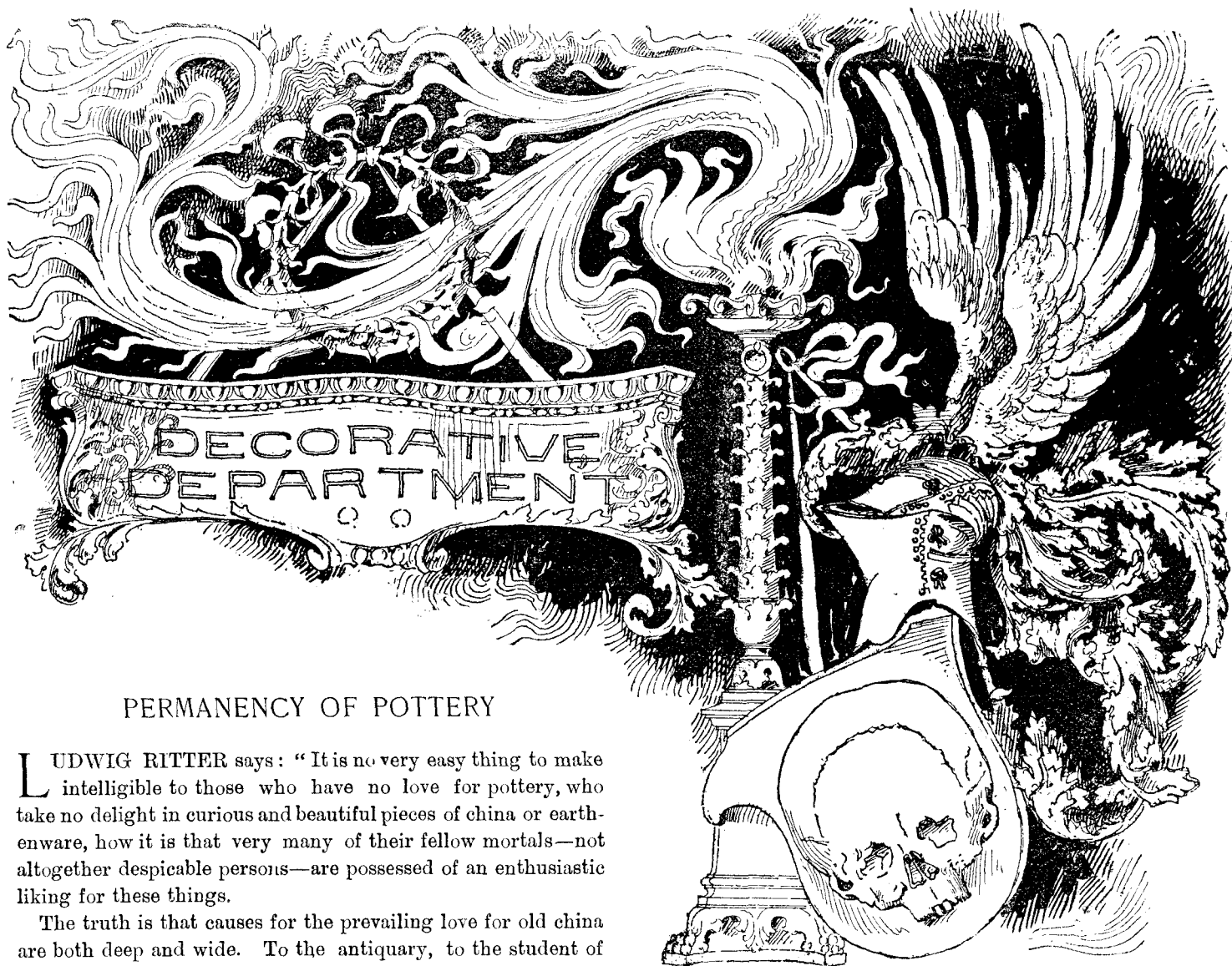
R. S. ZIMMERMAN'S little gem, "The Toast," is on exhibition at W. W. Findley's art store. It is a character study in four parts. Strong German faces very cleverly set in rich dark surroundings—the figures so arranged as to give ease and grace to what is ordinarily clumsy. The artist has happily caught pleasing attitudes, harmonious colorings, combined with the placidity and joyousness of "green old age." Mirth, wit and humor are strongly depicted in the expressive faces. The coloring is of the Rembrandtish order and is in itself well worth careful study. At the same place are several examples of Edgar Julien Bissel's works, notable among them, "Un Connoisseur," a youth in a pink coat, ruffles, knee breeches &c., examining a vase.

One of the most carefully selected lines of etchings in the city is at Barbour's, 720 Main Street. The pictures are largely from new plates and are the products of the best modern etchers.

ALMA TADEMA has taken again to painting small pictures. One of his latest shows a Roman soldier dropping a bunch of roses into the lap of his lady love. It is said to be finer than the average of his paintings.

WILL CARLETON, the poet, is getting stout, he lives in Brooklyn. His success has been sudden, yet, while the critics give him a wide berth, he gets fancy prices for his verselets, and his future work is already contracted for.

M. VERNON, editor of the great French Journal *L'Art*, is rebelling against the present school of painters in France. He asserts that it is altogether wrong and to it attributes the manifest decadence of the French school. M. Vernon's courage must be great when he protests that not pictures alone, but artistic work of every kind is retrograding.



PERMANENCY OF POTTERY

LUDWIG RITTER says: "It is no very easy thing to make intelligible to those who have no love for pottery, who take no delight in curious and beautiful pieces of china or earthenware, how it is that very many of their fellow mortals—not altogether despicable persons—are possessed of an enthusiastic liking for these things.

The truth is that causes for the prevailing love for old china are both deep and wide. To the antiquary, to the student of history, there is this attraction in ceramic art—that its productions more perfectly adapt themselves to the fashion of thought, to the fancies and ideas of each successive generation of men, than those of any other human industry.

Pottery owes nothing of its beauty or its serviceableness to its material, for it is but the dust beneath our feet, and everything to the hand that fashions it and to the mind that directs the hand; so is it that it comes to have so purely a human interest; it is a bit of man's creation with no adventitious aid whatever. If the form is beautiful or ugly or commonplace, it is that the plastic clay has followed and exactly reproduced the conception of the maker's mind; it is formless without coherence, and all but colorless it takes the form and the consistency and the color that are ideal with the man who transforms the grey earth into a piece of pottery, and when he has done this his handiwork, it lasts forever. Coins rust with time, statues of marble or bronze rust or corrode, inscriptions are obliterated, stone walls fall to earth and the pyramids themselves are slowly disappearing. Every movement that mankind have thought most lasting yields to time, except the work of the potter.

The most frail of man's productions is yet the most permanent. The glorious tints on the majolica ware are still as bright as when they were drawn from the kiln, while the pictures of Raphael and Leonardo, painted in the same generation, are already fading.

We have perfect specimens of Greek pottery that cannot be of later date than a thousand years before the Christian era. Glazed mural tiles have been discovered among the ruins of

Babylonian palaces, still bright enough to decorate a king's chamber, and in the catacombs of Egypt are found glazed figures of Ra, the Sun God of Anubis, and of the sacred Sacrabæus as pure and brilliant in color as the latest productions of Dick or Minton.

DECORATIVE NOTES

THE latest in artistic house decorating is to have the woodwork and furniture of the drawing-room covered with white enamel adorned with rich gildings. The upholsterings, portierers and draperies of a rich but not bright colored silk, that is in harmony with the carpet of a darker hue.

Battenburg embroidery, which resembles guipure lace, is now used for lambrequins and wall drapings.

Velvet or silk book covers are in high favor among the ultra fashionables.

A new method of needle work is done in embroideries from nature; the needle serving to make good copies from flowers in natural colors. The effect is heightened by painting the silk embroidery with liquid dyes.

French net in black and gold is used for draperies among the wealthy. Prices range from \$1.25 to \$1.50 per yard.

The craze for converting parlors into toy shops has had its day, correct taste confines its embellishments to a few really fine ornaments appropriate to the room. Such are things of beauty that delight forever.

The "crazy-back" that indispensable article of rural parties

in England, is coming into vogue in this country. It consists of an iron or brass rod so bent and pointed as to place one end in the ground and to hang a tea kettle on the other. For woodland feasts, lawn parties, etc., it is a most convenient article and enables ladies to make tea and serve it on the grounds.

Crystal, among the ultra entertainers is considered the correct thing in table furnishing. Silver or plated ware is little used—its cheapness has made it common. Table cutlery is of oxydized silver with porcelain handles, richly gilded or inlaid with gold or silver.

For halls and dining rooms, animals heads are more largely used than ever. Heads of dogs, horses, lions, tigers, deers, and even cats are popular. In fact anything that can be made look quaint or picturesque is eagerly sought.

FLORAL NOTES

WINDOW GARDENING is the latest fad in floral decoration, although of course flowers are always and at all seasons a requisite for table ornamentation. The London habit of making a garden of the second story windows, always there of course the drawing room, is followed in New York, and it certainly is the most sensible and charming way of using the lovely fragile things, which however tenderly cared for in vases or bouquets die all too soon. The wire frame which holds the potted plants is generally circular, and stands out from the window about four feet, the pots are set in flat, or arranged in tiers; the green climber which hides both frames and pots may be of almost any variety, the florists recommend for a rather cool climate scarlet trumpet vine, (*Bignonia Grandiflora*) Boston ivy, or Virginia clematis; perhaps the old fashioned Madeira vine is as good as any, certainly nothing else has a more luxuriant growth or charming perfume. Just now, hyacinths, pansies, heliotropes, several varieties of lilies, and all geraniums are used for plants. A "confection" in yellow, red or purple is even prettier than mixed colors or species. A charming effect is produced by planting a window garden which opens on a drawing room furnished in pale yellow, with pale yellow satin curtains, in pansies of rich golden yellow, with maroon eye, or the pansy premier, the ground of which is yellow and the upper petals maroon, scarlet, deep blue or purple.

Geraniums are handsomest in solid colors and grouped with mignonette, or sweet alyssum. "General Grant," "Lady Washington," "Bay Ridge," and "Crimson King" are the most effective colors.

For inner decoration, a tall trough-like, wire frame is used, with a fine net screen at the back. The frame is mossed, and the earth concealed by running vines. The prettiest house plant of this kind, and one the florists highly recommend is the Chinese bell flower, ("*Abutilon*") with yellow flowers veined red, pure white, and crimson; begonias for foliage, intermingled with Marguerites, heliotrope for odor, and for color, red azaleas, or grandiflora hydrangeas. The frame network at the back should be entirely covered; climbing roses are the most showy and sweet scented, if they do not require too much looking after. In default of this, the wonderful "Cruel Plant" makes a charming background. Where fires have been dispensed with and the grate still shows, the prettiest of all screens are flowering potted plants; white dwarf azaleas, or those of a pale pink color, require little care. Cyclamen, especially the "Rubrum" variety, and the Cineraria, which has no beauty of flower but is valued for its silver foliage, geraniums ("Peter Henderson" vivid scarlet), Blanc Parfait (pure white), Grand Chancellor (a rich violet crimson), are excellent double varieties.

A DINNER SERVICE FOR A SONG

"ONLY \$7 for that dinner service?"

"Yes, sir."

"It must be of some common make, then," replied the reporter. Will the print wear off?"

"No, sir. That is what we call underglaze decoration, and the print will last on as long as the dish lasts. The plate is made and baked. Then the printing is put on and the plate is dipped into the glaze and baked again, so you see the print cannot rub off. Some of the finest china is decorated in this way because the rich colors cannot be put on the china over the glaze. The rich royal blue that decorates the Crown Derby, Royal Dresden and other valuable china is put on under the glaze. Then the glaze is put on and the other decorations are put on over the glaze."

"Is it fashionable to have dinner services plain or decorated?"

"Decorated English goods and English patterns are the styles now."

"What is the proper style for glass tableware?"

"Tableware is all richly cut and is decorated in shades. Some glassware is opalescent and some have ivory bisque grounds. Other glasses are etched and cut, some of these are very beautiful, having all kinds of designs on them. Customers very often furnish their own decorations. A prominent yachtsman of this city recently had his glasses all engraved with marine scenes. Every piece had a different scene. They look very handsome. Glass globes, lamp shades, decanters, water pitchers and ornaments are all made of the opalescent glass. The effect of this ware on a table is very pretty. That is, of course, if a good quality of goods is procured. The different rays of light that are reflected from it are very pleasing. It is not expensive, but one can spend a large amount of money in purchasing unique designs and perfect glasses."

POLITE STATIONERY

Many monograms are similar to the Napoleonic cipher, and are shown in scrip with gracefully intertwined initials.

There is an immense variety in monograms and initials, old English, rustic, Gothic, etc.

Among very expensive styles are fac-similes of handwriting, which are so perfect as to be indistinguishable from a person's own chirography.

A crest and monogram is faintly and unobtrusively shown, like a water mark, but differing from the ordinary water mark, as it is done after the paper is made.

Addresses in gilt and colored letters, principally the names of country residences, are much affected by the "haute volée."

For a jockey club dinner, the cards are ornamented with race horses.

GILDING SIZE FOR GLASS

THE following recipe for gilding size for glass, china, metal and wood. The "London Pottery Gazette" says it is usually regarded as a trade secret: "Having put in a metal pot, placed over a slow fire one pound of good drying oil, bring to a boiling point; add gradually four ounces of finely powdered gum animi. Boil slowly until the whole is of a thick consistency and then strain through silk. Keep in a closely stoppered bottle. It will continue tacky longer and give more lustre than any other size."

A solution of equal parts of gum arabic and plaster of Paris cements china and earthenware.

KANSAS CITY ARCHITECT AND BUILDER

AN ILLUSTRATED MONTHLY DEVOTED TO ARCHITECTURE AND ITS KINDRED ARTS.

OFFICIAL ORGAN OF THE BUILDERS AND TRADERS EXCHANGE, PERMANENT EXHIBIT OF BUILDING MATERIAL AND IMPROVEMENTS

E. L. ELLIS, PROPRIETOR.
THOS. ELLIS, JR., MANAGER.
WM. JENNINGS WARRINGTON, EDITOR ART AND DECORATIVE DEPARTMENTS.

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WHAT AND HOW TO LEARN.

ALL mechanics, whether educated or ignorant, recognize the fact that the more mechanical knowledge one has the better position he can obtain and the better pay he can command. In other words the "boss mechanic" is the educated mechanic and the educated mechanic has obtained a large part of his education from books and technical journals.

The uneducated mechanic, who is the poor mechanic, dispairs of ever being able to acquire sufficient knowledge to give him a good situation. His reasons are that he "don't know what to study," and even if he did his "head don't run that way" and he "never could learn it," and even suppose he could "every body can't be foremen or superintendents."

There is a certain class of mechanics who do not move if they can help it and who are ready to go asleep walking around. They often wonder why they can not get some good job as well as Joe or Tom, and they *always* will wonder, because they have not the ambition or energy to find out.

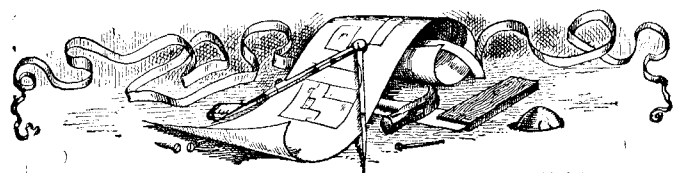
Leaving out this class of men, who were by mistake born members of a civilized community instead of citizens of the South Sea Islands, there is no reason why every industrious mechanic may not make himself so well informed and useful that he will always be certain of a good and permanent situation.

It is not so much *what* to study as *how* to study that produces the intelligent mechanic. Many persons have an idea that they must commit to memory everything that they attempt to learn. Nothing is more fallacious. Knowledge which is committed to memory is not intelligent knowledge. The man who is a walking encyclopedia is good for nothing else. What a mechanic should learn is the principles, and not the words by which these principles are conveyed. We ourselves, do not know the rules for square or cube root, yet we have no difficulty in performing the operation when occasion requires, because we once learned and thoroughly understand the principles on which these rules are based.

That a person should learn a thing and still not memorize it may seem a contradiction of terms, yet it is very far from it. A person reads a long account of some important event performed by persons with whom he is acquainted, at a place with which he is familiar, and after reading he may know every particular that was described and yet if asked to repeat word for word everything he had read he would find it utterly impossible. In the study of mechanical subjects it is the same thing.

The attention should be directed at the idea and not the words, and as soon as the ideas are understood the words may be lost in oblivion. The ideas thoroughly comprehended the words may be called up at will, or may be clothed in new words and be just as intelligible.

Having acquired these ideas, the next step is to apply them to the experiences of his every day work, and by comparing these results with the results of his own and other people's ideas, he soon comes to have real and true knowledge of mechanical subjects.—Wood & Iron.



ASSOCIATION NOTES

THE NEW YORK STATE ASSOCIATION OF ARCHITECTS, is presided over by James S. Cutler of Rochester, President, W. W. Carlin of Buffalo, Secretary, Otto Block, of Rochester, Treasurer, F. H. Gouge of Utica. First Vice-President, J. H. Kirby of Syracuse Second Vice-President. Executive Committee,—James S. Cutler of Rochester, W. W. Carlin of Buffalo, Otto Block of Rochester, E. A. Curtis of Fredonia, and T. I. Lacey of Binghamton. The Executive Committee meets at the office of James S. Cutler, Rochester, New York, the last Thursday in each month at 3 o'clock.

PHILADELPHIA CHAPTER A. I. A. will be presided over the ensuing year by Theophilus P. Chandler, Jr. President, George C. Mason, Jr. First Vice-President, Lindley Johnson, Second Vice-President, Amos J. Boyden Secretary, Walter Cope Treasurer. The Executive Committee consists of the above gentlemen with the addition of Isaac Pursell and T. Roney Williamson. Address, 413 Walnut Street, Philadelphia, Pa.

THE NEW YORK CHAPTER A. I. A. will be presided over the ensuing year by E. T. Littell, President, G. B. Post Vice-President, Chas. Clinton, Secretary, and A. J. Bloor Treasurer. The organization consists 53 practising and 18 juniors. Address, Wells Building, 18 Broadway, New York.

THE BUFFALO ARCHITECTURAL SKETCH CLUB, at a meeting held November 11th, the following officers were elected for the ensuing year: Will. L. Fuchs President, U. S. Orr, Vice-President, John F. Jackson Secretary, L. A. Schuzens Treasurer. Subject of first competition for 1890, "A Country Stable."

NATIONAL ASSOCIATION OF BUILDERS,—Edward E. Scribner, President, St. Paul, Minn. W. H. Sayward, Secretary, Boston, Mass. George Tappen, Treasurer, Chicago, Ill. John J. Tucker, First Vice-President, New York. A. McAllister, Second Vice-President, Cleveland, Ohio.

ST. PAUL CONTRACTORS AND BUILDERS BOARD OF TRADE.—A. Bassford, President, M. Breen, First Vice-President, Paul Haupt, Second Vice-President. James Burris, Third Vice-President. Benedict Cox, Treasurer. H. R. P. Hamilton, Secretary.

MINNEAPOLIS BUILDERS EXCHANGE.—George M. Lableo, President. H. B. Thompson, Secretary. C. E. Richardson, Treasurer.

THE BUILDERS EXCHANGE, WHEELING, W. VA., have elected the following officers for 1890: President, W. A. Wilson; First Vice-President, James McAdams, Second Vice-President, James McGinley; Secretary, M. F. Gieses; Trustees, Bernard Klievis, Ed. Holliday, A. C. Fisher, John Chapman, G. W. Baggs and William Carney. W. A. Wilson was chosen as representative to the National Builders Convention, and Ed. Holliday and Bernard Klievis as alternates.

THE MECHANICS EXCHANGE OF PROVIDENCE, have elected the following officers for 1890: President, J. H. Hudson; First Vice-President, F. C. Markham. Second Vice-President, H. W. Goff; Treasurer, Freeborn Johnson; Secretary, W. F. Cady; Executive Committee for two years, David S. Anthony, Charles F. Denison, Patrick Tierney, Edward R. Crowell and James C. Sheridan.

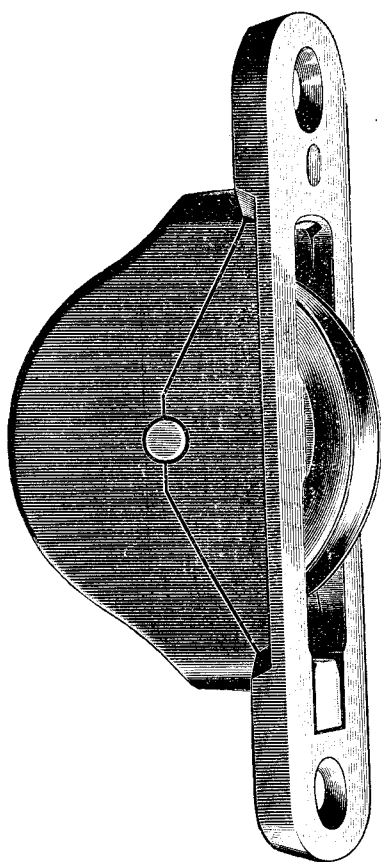
THE BUILDERS EXCHANGE OF NEW HAVEN, at their annual meeting elected the following officers for 1890: President, William M. Townsend; Vice-President, David H. Clark; Secretary and Treasurer, J. Gibb Smith; Trustees, Elizur H. Sperry, Robert Morgan, C. J. Parret, Jas. E. Todd, Wm. Kachrie, C. E. Brown.

KANSAS CITY

ARCHITECT AND BUILDER

COMMERCIAL DEPARTMENT

THE "IDEAL" FACE PLATE SASH PULLEY.



IDEAL FACE PLATE SASH PULLEY.

By the accompanying engraving we faithfully represent the Ideal Face Plate Sash Pulley, manufactured by the Stover Manufacturing Company, 130 River Street, Freeport, Ill. In placing this pulley upon the market, the manufacturers call special attention to the construction of same, as clearly shown in the engraving, but for misapprehension or confusion, with the old style face plate pulleys, we call attention to the following points: The method of moulding this pulley is scientifically correct, and secures the greatest degree of accuracy possible.

The axle is a part of the wheel itself—uniformly in the center—admits of the wheel running true and with the least possible friction, wear and noise. The pulley case is made in two parts, riveted together after the wheel is put in place, making it practically solid. There is nothing on the market to be compared to it, and its value can only be determined by actual use. Nothing but the finest grey

iron is used in its manufacture, which gives greatest strength and service. This style pulley is especially adapted for mortising machines, but may be applied by hand as readily as any other face plate pulley.

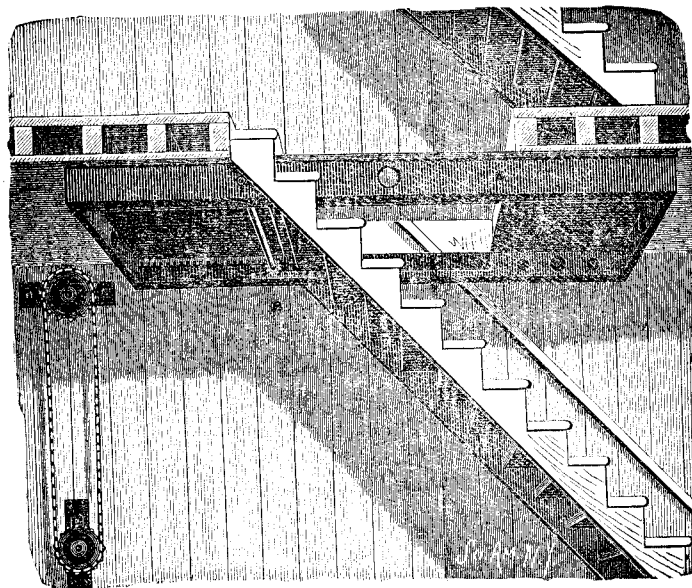
IMPROVED HATCHWAY CLOSING DEVICE.

The accompanying illustration represents the floors of a building provided with devices for closing the stair and elevator hatchways to cut off draught communication between the different floors so that in case of fire its rapid spreading will be prevented. The invention has been patented by Mr. John P. Kitteringham, of 519 South Canal Street, Natchez, Miss., and the construction is designed to be readily applied to existing buildings, and to secure greater simplicity and efficiency than has been heretofore generally attained.

The stair and elevator hatchways are in vertical alignment, extending through the different floors, the stair hatchways being located in the hallways at one side of each floor, and the elevator hatchways at the opposite side of each floor, and to the ceiling around each of them is secured a rectangular frame, preferably of iron.

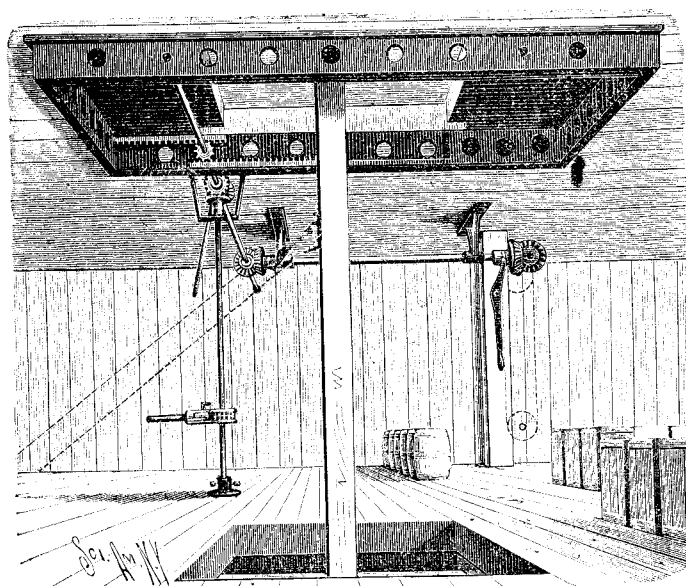
The side plates of each frame have inwardly projecting guide rails on their lower edges, straight bars sliding thereon carrying blocks on which are fixed the ends of a door section, working in close relation

to the ceiling, the arrangement being such that on sliding the connecting bars each door section will cover one half of the hatchway. Up-



KITTERINGHAM'S CLOSING DEVICE FOR STAIRS.

per and lower rack bars are adapted to move each door section to open or close the doors by means of pinions on a shaft mounted transversely in bearings in the side plates of the frame around the hatchway.



KITTERINGHAM'S CLOSING DEVICE FOR HATCHWAYS.

On the outer projecting ends of these shafts, on all the stories of the building, are bevel gears connected with a single operating shaft extending vertically through the several stories. The gears on the vertical shaft also engage bevel gears on the ends of short horizontal shafts, each of which is journaled in a hanger dependent from

the ceiling, these horizontal shafts being so connected that on properly turning the vertical shaft all the hatchways can be either closed or opened simultaneously at will, or any of the hatchway doors can be thrown out of gear so as not to be operated with the others. The main vertical shaft is formed in sections corresponding to the several floors, and joined at each floor by detachable couplings, so that on disconnecting the proper couplings the hatchway doors on any of the floors may be operated without affecting the others. There is nothing about this construction that will burn, it is designed to be readily put

business, theatres, and other places of amusement; is within one block of the Twelfth street Cable Line, two blocks of the Ninth street Cable Line, the Broadway Line passing the door, with direct communications to the Union Depot and all parts of the city.

It is conducted on the American plan, prices range from \$3.00 per day and upwards. A liberal reduction in price to families where a number of persons occupy rooms en suite. The majority of the rooms are supplied with private baths.

We recommend this hotel to visiting Architects and Builders as one of the most comfortable as well as conveniently located hotels in Kansas City.



HOTEL BRUNSWICK, KANSAS CITY, MO.

in place without damage to the floors and ceilings or flooring of buildings in adjusting it to structures already completed, and can be built at a moderate cost, considering the great advantages it is intended to present.

THE HOTEL BRUNSWICK.

WE present to our readers a view of the Hotel Brunswick located at the corner of Eleventh street and Broadway, this city, and in which our friend Mr. C. A. Brockett of the C. A. Brockett Cement Co., 800 Delaware street is largely interested. The house was built several years ago, and has received a most liberal share of patronage from visitors to Kansas City, as well as from our own citizens. It is pleasantly located, being situated on one of the highest points in Kansas City. It is complete in all its departments, each and every room being heated by steam, for which no extra charge is made. Its cuisine is unsurpassed. Its location is convenient to

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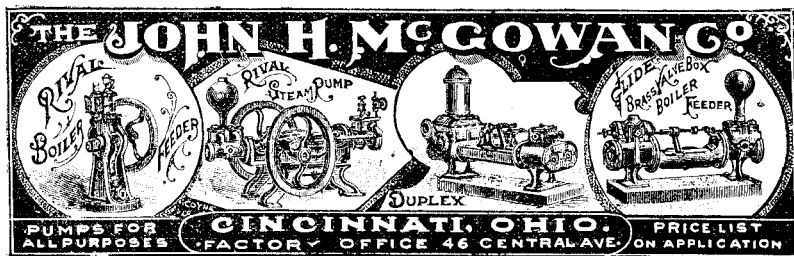
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Inch Clear and Selects.		per M.	Yellow Pine.		per M.	Shingles and Lath.		
1st and 2d Clear, 12 14 and 16 ft.....	\$50 00		Flooring, 1st and 2d.....	18 75		Cypress Clear Shingles.....	3 50	
3d Clear, 12 14 and 16 ft.....	45 00		" Star.....	16 75		Extra *A* ".....	3 25	
A Selects, 12 14 and 16ft.....	53 00		" Common.....	14 75		*A* Standard ".....	3 00	
B " ".....	35 00 @	40 00	" 1½ in. \$2.00 more than ¾.			Shaded A Shingles or 6 inch clear.....	2 25	
C " ".....	25 00 @	28 00	Vertical Grain, \$5.00, more.			No 1 ".....	1 50	
W. P. Moulding Casing.....	35 00 @	45 00	Ceiling, 1 and 2 clear.....	16 75		Cedar *A* ".....	2 75	
Thick, Clear and Selects.			" Star.....	14 75		Ornamental " 4 bunches to m.....	6 00	
1st and 2d Clear, 1½, 1½, and 2 inch.....	52 00		Common ¾ Ceiling.....	17 00		Lath.....	3 00	
2d Clear, 1½ 1½ and 2 inch.....	47 00		Clear Finish.....	22 00		Patent Lath.....	18 00	
A Selects, 1½ 1½ and 2 inch.....	43 00		1½, 1½ and 2 Finish, 1 and 2 clear.....	25 50		Posts.		
B " ".....	37 00		1st Partition.....	28 00		Split Red Cedar.....	17	
C " ".....	30 00		Star ".....	22 00		5½ inch ½ White Cedar.....	15	
Frame Joists, 2x6 to 2x12 select.....	25 00		Casing and Base, 1 and 2 clear.....	30 00		6 " ".....	16	
2x4 Select, s 4 s.....	20 00		Common Boards and Sheating.			7 inch ½ White Cedar.....	18	
Box Boards.			No. 1 Boards.....	18 00		9 to 12 inch, ½ White Cedar.....	16	
A Box, 12, 14 and 16 ft.....	55 00		" 2 ".....	16 00		8 " ".....	15	
B " ".....	50 00		" 3 Boards.....	14 00		Sawed Oak.....	20	
C " ".....	40 00		" 4 ".....	11 00		Split " large.....	14	
D " ".....	27 00		" 1 Fencing, 4 and 6 inch., 16 feet..	18 00		" " small.....	10	
Common Box, 12 14 and 16 ft.....	22 00		" 1 " 10, 12, 14.....	17 00		Nails.		
Flooring and Drop Siding.			" 2 " 16 feet.....	17 00		Steel.....rates	2 70	
1st Common, 4 and 6 in.....	40 00		" 2 " 10, 12, 14.....	16 00		Wire in kegs.....	3 85	
2d " ".....	34 00		" 3 " 4 or 6 in.....	16 00		" pkgs and 25 lb boxes, dis per ct	45	
3d " ".....	29 00		Cypress.			Iron.....rates	2 75	
Select Fencing, 6 in.....	21 00		Siding.....	20 00		Clout.....dis per ct	60	
No. 2 Fencing 6 in.....	16 00		Drop Siding.....	31 00		Finishing.....	60	
Partition, s 2 s double beaded, \$1 more than same grade of flooring.			Finishing, 1½, 1½ and 2 in.....	33 00		Horse Northwestern.....	10	
Ship Lap same price as same grade of Flooring.			Ceiling.....	30 00		" Globe.....list,		
Siding and Beaded Ceiling.			Partition, S 2 S.....	31 00		" Saranac.....dis per ct	25	
Clear Siding.....	24 00		Timber, Joist and Scantling.			Picture.....	25	
1st Common Siding.....	22 00		2x6 to 2x12, 10, 12, 14, 16.....	16 00		Prices of Oils and Paints.		
2d " ".....	19 00		2x4 and 4x4, 12, 14, 16.....	16 00		Linseed Oil Boiled....per gal.	63 @	70
3d " ".....	16 00		2x4 and 4x4, 10, 18, 20.....	17 00		" Raw "	60 @	67
Fencing Siding.....	12 00		2x4 to 2x12, 18.....	17 00		Turpentine....."	45 @	50
¾ Beaded Ceiling \$1 per m. more than Siding of same grade.			2x6 to 2x12, 20.....	17 00		Liquid Dryer Japan..	90 @	95
¾ and ¾ Ceiling same price as Flooring of same grade.			2x4 to 2x12 22.....	21 00		Extra No. 1, Furniture Varnish.....	1 52	
Drop Siding same as Flooring.			24 feet long.....	23 00		No. 1, Coach Varnish.....	1 50	
Corrugated Ceiling \$2 more than Flooring of same grade.			26 ".....	24 00		Extra No. 1, Coach Varnish.....	2 25	
Stock Boards.			Grub Joist.....	14 00		Light Hard Oil.....1 40-1 50 @	1 75	
A Stock, 12, 14 and 16 feet.....\$46 00	48 00		No 2 Joist, 10, 12, 14 and 16 feet.....	14 50		Orange Shellac.....	3 00	
B " ".....	41 00	43 00	" 2 " 2x4, 12, 14, and 16 feet.....	16 00		White ".....	4 00	
C " ".....	35 00	37 00	" 2 4x4, to 8x8, 12, 14 and 16 feet.....	16 50		Damar Varnish.....	2 00	
D " ".....	28 00	29 00	" 2 2x6, to 2x12, 18 and 20 feet.....	17 00		Asphaltum.....	1 25	
12 in. 1st Com. Boards, 12, 14, and 16..	19 00		" 2 2x4, 10, 18 and 20 feet.....	18 00		Cherry Stain distempered.....	1 00	
" 2d " 12, 14, and 16..	17 00		" 2 4x4, to 8x8, 10, 18 and 20 feet.	18 00		White Lead, over 500 pounds per 100..	6 25	
" 1st " 10, 18, and 20..	21 00		2x14, \$1.00 per m. more than 3x12.			Standard Lead.....	6 25	
Poplar.			2x16, 2.00 " " " "			Zinc.....per lb	10	
Siding, 1 and 2 clear.....	20 00		3x12, 1.00 " " " "			Yellow Ochre, in Oil in 25 lb cans ..	07	
Siding B.....</								



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Cement, Lime, etc.			Building Stone.		Sewer Pipe, Fire Brick and Drain Tile.	
	Car Lots.	Less.			Car Lots.	Less.
Portland, German.....per bbl.	\$3 40 @	\$3 75	Dimension sills, base and die, rough,		3 to 10 in. and fittings..77 1/2 p.c. dis. 73 p.c. dis.	
" English..... "	3 40 @	3 75	per foot.....	40	12 and 15 in. "	73 " 70 "
Louisville Cement..... "	1 35 @	1 60	Platforms and steps, 8 inches rough		18 " 20 " "	70 " 70 "
" " " " " "	1 10 @	1 25	lime stone.....	65	21 " 24 " "	50 " 50 "
Utica hydraulic.....per bbl.	1 25 @	1 50	Warrensburg, rough, per cubic foot....	70		
" " " " " "	1 10 @	1 25	Sawed 4 in. thick in slabs, superfine....	35		
Kansas Cement.....per bbl.	1 15 @	1 25	Each additional inch.....	8		
" " " " " "	1 00 @	1 00	Lake Superior brown stone, rough.....	1 40		
Ft Scott Cement "Star Brand"			Cottonwood Falls, rough, per cubic ft..	60		
" " " " " "	1 10 @	1 25	Sawed 4 inches thick.....	30		
" " " " " "	90 @	1 00	Lake Superior.....	1 40		
Milwaukee Cement.....per bbl.	1 35 @	1 65	Window Sills, 5x7.....	40		
" " " " " "	1 10 @	1 25	Water-table, 6x8 (set).....	75		
Asbestos Cement.....per bbl.	2 75 @	3 00	Door Sills, 8x14, lug.....	1 50		
N.Y. Plaster.....per bbl.	2 00 @	2 25	" 8x14, plain.....	1 30		
Kansas Plaster.....per bbl.	1 80 @	2 00				
Plaster Paris Iowa.....	1 80 @	2 00				
" " " " " "	2 25 @	2 50				
Ash Grove White lime per bbl.	85 @	1 00				
" " " " " "	85 @	1 00				
Springfield white lime per bbl.	85 @	1 00				
" " " " " "	22 @	28				
Quincy white lime.....per bbl.	85 @	1 00				
" " " " " "	22 @	28				
Westons common lime..... "		25				
French Peerless Colors, net.....per lb	3 1/2 @					
Hematite Red.....per lb	1 1/2 @					
Dental plaster.....per bbl.	2 50 @					
N. Y. Marble Dust.....per bbl.	2 25 @	2 50				
Fire clay.....per bbl.	2 50 @	2 50				
White Sand..... "	1 25 @					
River ".....per yard	65 @					
Hair "..... "	25 @	30				

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NEW PATENTS

JAMES G. YOUNG, attorney at law and solicitor of patents, rooms 62, 63 and 64 Hall Building, north-west corner of Ninth and Walnut streets, Telephone No. 1829, reports the following list of patents allowed Missouri, Kansas and Nebraska inventors for the month ending March 25th 1890.

MISSOURI.—Nut-lock, Richard Conway, Troy. Door-securer, Morrison Renshaw, St. Louis. Weather-boarding machine, James M. Dunn and A. A. Pascal, Holden. Filter, William Mailler, St. Joseph. Sash-balance, Henry Schmasen, St. Louis. Rolling and adjustable window-screen, John H. W. Doering, Kansas City.

KANSAS.—Lock, Edwin F. Davis, Centralia. Combined weather strip and threshold, James L. Stevens, Arkansas City.

NEBRASKA.—Alarm-lock, George J. Keller, Osceola. Sash-fastener, John E. Kreidler, Fullerton. Door-opener, David Hawksworth, Plattsmouth.

Copies of any patents can be obtained by sending 25 cents in cash or stamps to Mr. Young.

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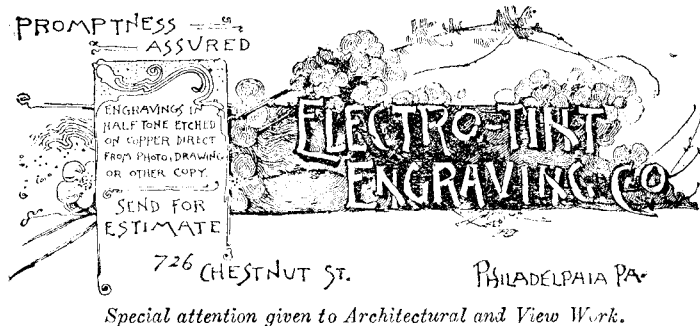
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BUILDING.

Architects, Builders, and Contractors of the West and Southwest, are invited to contribute to these columns such information as relates to new buildings in course of erection, or to be erected, in their vicinity. The information should include statement of the character of the building, its probable or estimated cost, its exact location, and the name of the owner, architect and contractors engaged in the construction of the building.

Missouri.

KANSAS CITY.—The following are among the permits recently issued by the Inspector of Buildings:

H. D. Woodling, for three brick residences in Arcade Place, 21x38, two stories, to cost \$2,900 each.

William A. Bovard, to move a building at Linwood and Woodland, at a cost of \$1,000.

Daniel Kane, for a frame building in Centropolis, 22x60, three stories, to cost \$2,500.

W. C. Hoyer, for a three story brick business house at 312 East 12th street, to cost \$14,000.

Mrs Ratcliffe, for a one story frame dwelling at Eighth and Elmwood, to cost \$250.

Kansas City Hydraulic Pressed Brick Company, for two frame sheds at Fifteenth and Askew avenue, to cost, \$600 each.

T. Haley, for a two story brick dwelling at 509 West Seventh street to cost \$1,000.

S. H. Bearford, for a two story brick dwelling at 2030 Broadway, to cost \$2,000.

W. T. Campbell, for a two story brick dwelling at Twelfth and Porter road, to cost \$1,000.

Arthur Allen, for a one story frame dwelling at Thirtieth and Chestnut, to cost \$200.

James Kessler, for a one story frame dwelling, to cost \$207.

Joseph Gagin, for a one story carpenter shop at Thirteenth and Jackson, to cost \$250.

James T. Broughal, for a brick residence on Harrison street, two stories, to cost \$4,500.

George Schuen, for a brick residence on Broadway, between Fifteenth and Sixteenth, to cost \$3 000.

E. R. Hunter, for a brick residence on Ninth near Bluff, one story, to cost \$1,000.

D. T. Beals, for a brick stable at Anderson and Walron, two stories, to cost \$2,000.

Independence Avenue Methodist Episcopal Church, for a stone spire to church at Independence avenue and Olive, fifty feet high, to cost \$2,500.

L. Holmes, for two frame residences on Central, between Thirtieth and Fortieth, th cost \$500 each.

George W. Nelsen, for a frame residence at Nineteenth and College to cost \$1,000.

Jesse Schwartz, for a frame building at Fifteenth and Jackson, to cost \$1,505.

Charles T. Hornbrodt, for a frame residence on Chestnut near 25th, to cost \$1,000.

T. B. Jackson, for a frame building on Chestnut and Howard, to cost \$1,100.

Grundy Young, for four brick residences on East Sixty eighth street to cost \$5,900 each.

Martin Hacker, for a frame residence on Wyandotte, near Thirtieth, one story to cost \$500.

General B. Emmons, for alterations to building at Sixth and Delaware, to cost \$1,000.

G. Bergman, for a brick building on Twenty-third near Campbell, two stories, to cost \$5,000.

E. H. Webster, for a carriage factory at Third and Broadway, two stories, to cost \$7,000.

N. J. Palmer, for two residences near Twenty-fourth and Montgall, one story, to cost \$800 each.

Adolph Otto, for a brick building at Sixteenth and McGee, to cost \$800.

Western Lumber Company, for eight brick residences on Highland between Linwood and Fussel, aggregating \$50,500.

John Deere Plow Company, for a brick warehouse at Thirteenth and Hickory, five stories, to cost \$60,000.

H. L. McElroy, for two brick residences on Fourth near Highland, two stories, to cost \$3,500 each.

J. W. Prugh, for a residence on Grand avenue near Thirtieth, two stories, to cost \$3,000.

T. McNamara, for four frame residences on Charlotte near Pacific, two stories, to cost \$1,400 each.

Homer Reed, for a foundation on Broadway near Tenth street, to cost \$4,000.

James Doyle, for a brick residence at 124 Wyoming street, one story to cost \$900.

Kansas City Gaslight and Coke Company, for a brick boiler and engine house at Twenty-fifth and State line, to cost \$40,000.

M. L. Smith, for a frame residence on Fairview avenue, two stories, to cost \$12,000.

Western Lumber Company, for a frame residence on Harrison near Springfield, to cost \$6,000.

J. R. Underwood, to rebuild and shore up a wall of the Centropolis hotel, to cost \$2,000.

Arkansas.

LITTLE ROCK.—Martin Lambert of St. Louis is to erect a warehouse to cost \$80,000.

H. P. Edmonson will soon build another residence near 13th and Louisiana.

Plans are now being made for a 2-story frame residence on Gaines street for S. Ringlehaupt.

J. J. Wilson is preparing to remodel the second story of his residence on 22d and Scott.

J. W. Bixby, of the Home Water Company will build a residence on 16th and Gaines streets.

A. F. Adams, manager of the Erie Telephone Exchange is preparing to build a residence.

John J. Prather will erect a residence on the northeast corner of Gaines and 18th street.

Judge D. Reeve is remodelling his Main street residence from plans prepared by F. J. H. Rickon.

J. A. Bowman is building a 3 room cottage in the eastern part of the city near the Southern Oil Mill

Judge P. C. Dooley is having drawings made for a cottage, by architect Rickon.

The contract for building J. B. Green's residence has been let to Smeizer & Crau.

Dr. D. J. Prather is having plans made for a 7-room cottage to be erected at 14th and Arch.

John Morrison is having plans made for a 5 room cottage on 5th and Broadway.

H. Heimann is building a \$2,400 2-story brick storehouse on Centre between 5th and 6th.

CONWAY.—The Bank of Conway will erect a building. G. W. Donagoe can give information.

ETREKA SPRINGS.—Mr Congdon will erect a block of business buildings.

HOT SPRINGS.—John W. Noble, Secretary of the Interior, Washington D. C., will receive proposals for a brick and frame bath-house, plans can be seen at Secretary's office or at the office of superintendent of Reservation, Hot Springs.

JONESBORO. Y. A. Cole, Jail Commissioner, invites proposals for the erection of a \$10,000 jail for Craighead County.

Tennessee.

ATLANS.—The East Tennessee, Virginia & Georgia Railway Co., is erecting a depot.

The Grant Memorial University is erecting a new building.

CHATTANOOGA.—Mr. Veale will, it is stated, erect two houses to cost \$31,000.

Architect Hunt is preparing plans for five houses which are estimated will cost \$8,000.

Tomkins & Stone have prepared plans for a \$6,000 residence for Col. Jameson.

J. M. Veach will erect a four story building.

Adams & Schneider have contract from the McCallie Avenue Land & Improvement Co. for erecting six dwellings; and Lindernuth & Lecker also for six dwellings.

Payne Bros. contemplate the erection of three brick store buildings

Mr Veach will, it is said, erect a four story block of stone-front buildings.

R. Goodman contemplates erecting two buildings.

William Cogswell contemplates the erection of a residence at Highland Park.

Mr. Gerstel also intends to erect a residence.

KNOXVILLE.—S. G. Heiskell will erect a 3-story brick warehouse.

Sheridan & Quincy contemplate the erection of a number of dwellings.

It is reported that C. M. McChes will erect a block of business buildings.

MEMPHIS.—Plans are reported as being prepared by Chamberlain & McGeoy for a hotel at West Memphis.

NASHVILLE.—It is reported that a Baptist female college will shortly be erected.

FRANKLIN.—John B. McEwen and E. M. Hearn will erect the hotel previously reported.

J. P. Moore contemplates the erection of a business house.

JOHNSON CITY.—R. S. Boyd will erect two brick business buildings this spring.

Harry Hargreaves of Birmingham, Ala., has contracted for the erection of sixty-eight houses for employees.

I. T. Jobe has contract for the erection of a 2-story stable, 100x240, and two storehouses, 25x100.

Texas.

BARTLETT.—A. Moss & Son and C. L. Fowler contemplate the erection of two 2-story brick buildings.

DALLAS.—J. P. Murphy will erect a residence to cost \$5,000.

C. H. Huville, will erect a 3 story brick and stone front building to cost \$12,000.

FORT WORTH.—J. M. Robbins will erect four 2-story brick flat buildings.

MORETIE.—C. W. Watson has contract for erecting the Wheeler County Court House, and will shortly commence work.

SAN ANTONIO.—The Presbyterians and Methodists are erecting new Churches.

VICTORIA.—It is reported that A. Levi & Co. will erect a new bank building.

WICHITA FALLS.—The city contemplates the erection of a public school building to cost \$20,000.

Kentucky.

BEATTYVILLE.—White Bros., of Winchester, have contract for erecting the new bank building.

CENTRAL CITY.—The Central Coal & Iron Co. will rebuild its storehouse lately burned.

LOUISVILLE.—The Kentucky & Indiana Bridge Co. contemplates erecting several new depots.

Louisiana.

NEW ORLEANS.—Durant de Ponte confirms the report recently made that he will erect a large office building. Address Sully & Tallidano, architects, Morris Building, for information.

The Masons contemplate erecting a temple.

TO CONTRACTORS.

WASHINGTON, April 15, 1890.

SEALED PROPOSALS will be received at the office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 o'clock p. m., on the 14th day of April 1890, for all the labor and materials required to fix in place complete a low-pressure steam heating and mechanical ventilating apparatus, for the U. S. Court House and Post Office building at Montpelier, Vermont, in accordance with the drawings and specification, copies of which may be had on application at this office or the office of the Superintendent.

Each bid must be accompanied by a certified check for \$100.00.

The Department will reject all bids received after the time fixed for opening the same; also bids which do not strictly comply with all the requirements of this invitation.

JAS. H. WINDRIM,

Supervising Architect.

WASHINGTON, March 26, 1890.

SEALED PROPOSALS will be received at the office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 o'clock p. m., on the 25th day of April, 1890, for all the labor and materials required for the erection and completion of the U. S. Postoffice, build-

ing at Portsmouth, Ohio, (except heating apparatus). including approaches, in strict accordance with the drawings and specification, copies of which may be had on application at this office and the office of the Superintendent.

Each bid must be accompanied by a certified check for \$500.

The Department will reject all bids delivered after the time fixed for opening the same; also bids which do not comply strictly with all the requirements of this invitation.

JAS. H. WINDRIM,

Supervising Architect.

WASHINGTON, March 22nd, 1890.

SEALED PROPOSALS will be received at the Office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 p. m. on the 22nd day of April, 1890, for all the labor and materials required in the erection and completion of the U. S. Court House, and Postoffice Building at Asheville, N. C. (approaches and heating apparatus not included), in accordance with the drawings and specification, copies of which may be had on application at this office, and the office of the Superintendent.

Each bid must be accompanied by a certified check for \$500.

The department will reject all bids received after the time fixed for opening the same; also bids which do not comply strictly with all the requirements of this invitation.

Jas. H. Windrim,

Supervising Architect.

WASHINGTON, March 29, 1890.

SEALED PROPOSALS will be received at the office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 o'clock p. m., on the 25th day of April, 1890, for all the labor and materials required for certain miscellaneous repairs, and to erect and complete an Observatory on the roof of the U. S. Custom House building at New Orleans, La., in accordance with the drawings and specification, copies of which may be had on application at this office or the office of the Superintendent.

Each bid must be accompanied by a certified check for \$200.

The Department will reject all bids received after the time fixed for opening the same; also bids that do not comply strictly with all requirements of this invitation.

JAS. H. WINDRIM,

Supervising Architect.

WASHINGTON, April 10, 1890.

SEALED PROPOSALS will be received at the Office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 o'clock p. m., on the 2d day of May, 1890, for furnishing and fixing in place complete, the cast and wrought iron cover for N. E. main vent shaft, the Hot Water Heater with all hot water supply, circulating and cold water supply pipe connections, the Exhaust piping from all elevator pumps, Live and Exhaust steam coils for the different shafts, the lowering of roof of large Emerson ventilators, the wrought iron doors for main vent shaft, tank alarms, traps, piping, equalizing pipes for Boilers, etc., for the U. S. Post Office, and Court House, building at Baltimore, Maryland, in strict accordance with the drawing and specification, copies of which may be had on application at this office or the office of the superintendent.

Each bid must be accompanied by a certified check for \$100.00.

The Department will reject all bids received after the time fixed for opening the same; also, bids which do not comply strictly with all the requirements of this invitation.

JAS. H. WINDRIM,

Supervising Architect.

WASHINGTON, April 14, 1890.

SEALED PROPOSALS will be received at the office of the Supervising Architect, Treasury Department, Washington, D. C., until 2 o'clock p. m., on the 13th day of May 1890, for all the labor and materials required to put in place all the gas piping in the U. S. Custom House, &c., building at Galveston, Texas, in accordance with the drawings and specification, copies of which may be had on application at this office, or the office of the Superintendent.

Each bid must be accompanied by a certified check for \$100.

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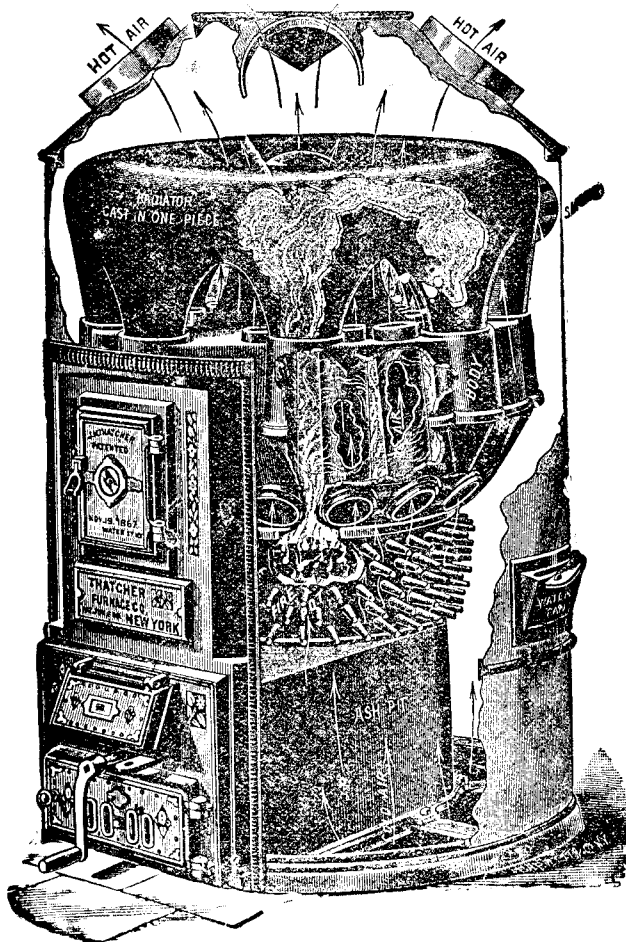
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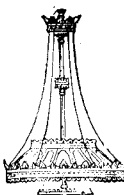
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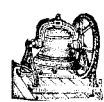
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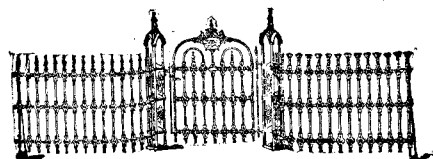
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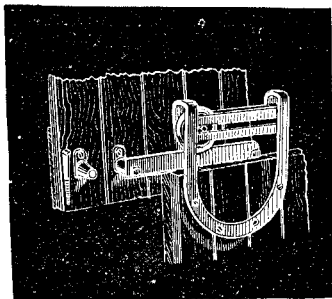
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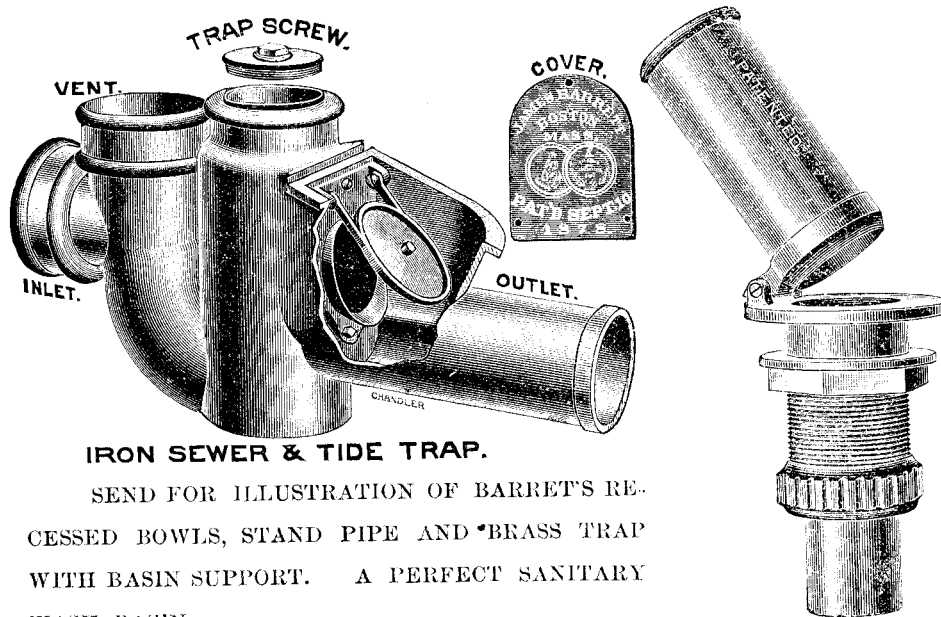
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8x2 1/2	x 1 1/4 to 1 3/4	67	1.75	87	3.50
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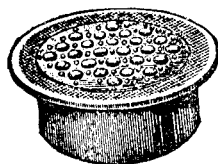
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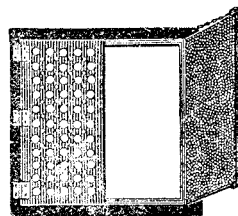
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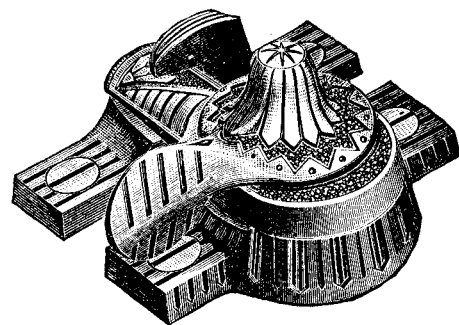
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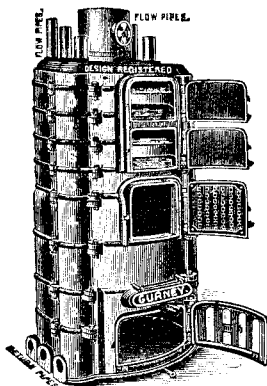
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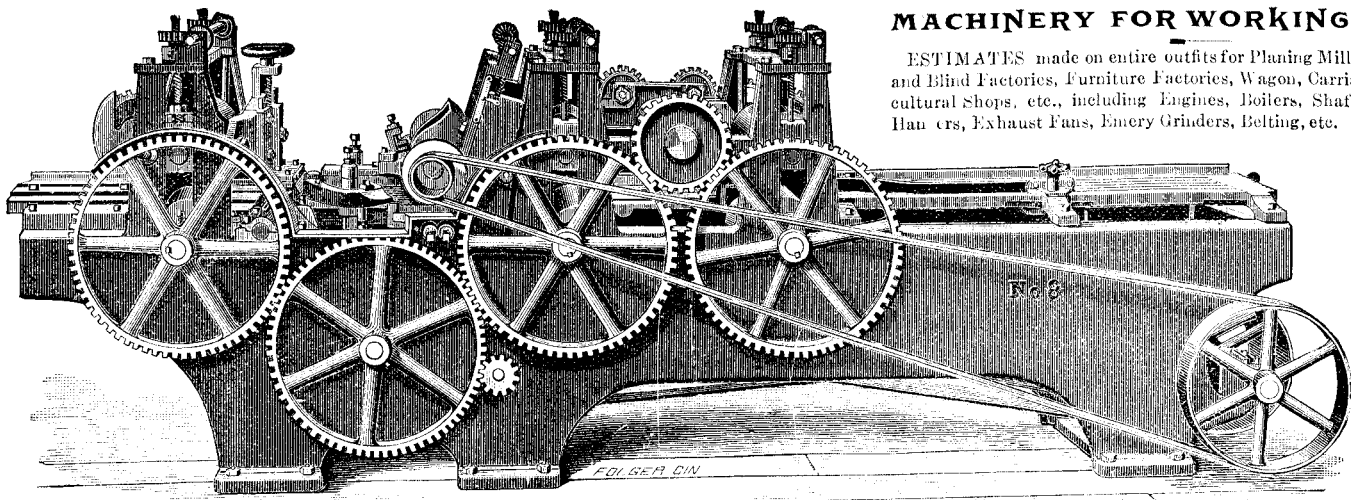
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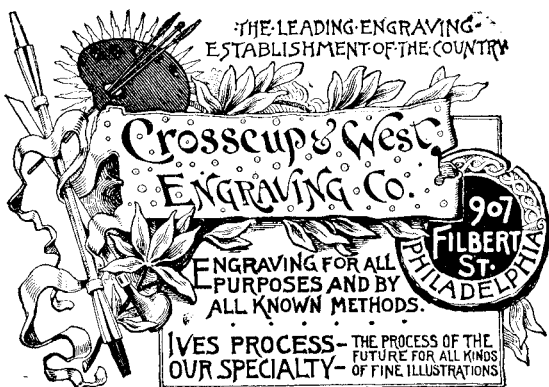
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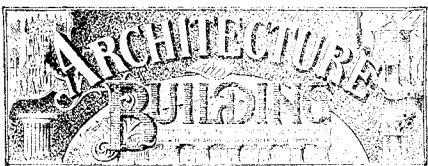
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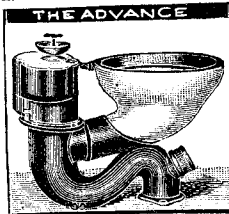
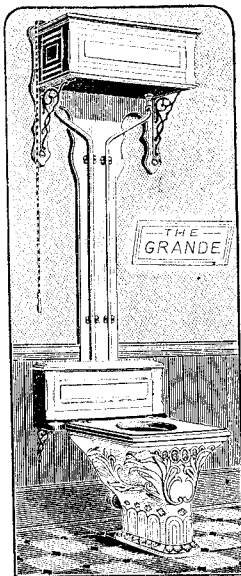
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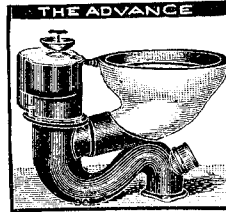
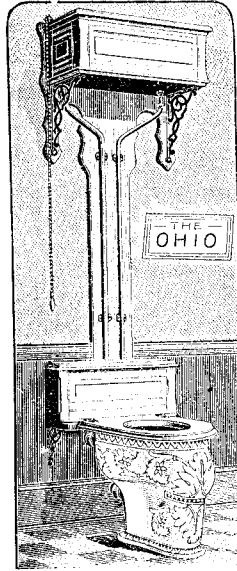
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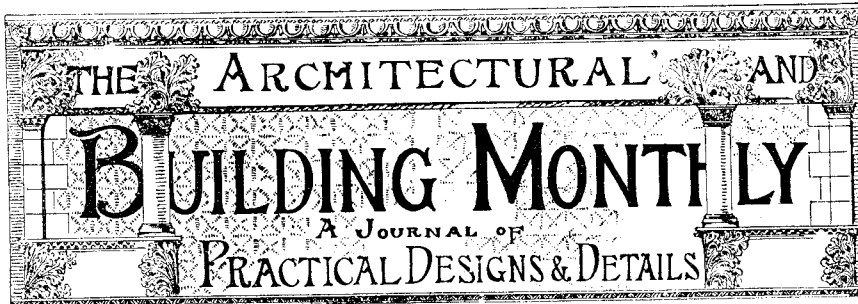
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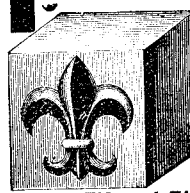
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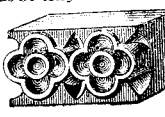
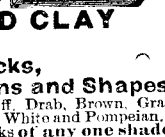
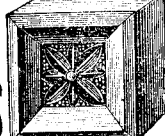
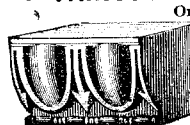
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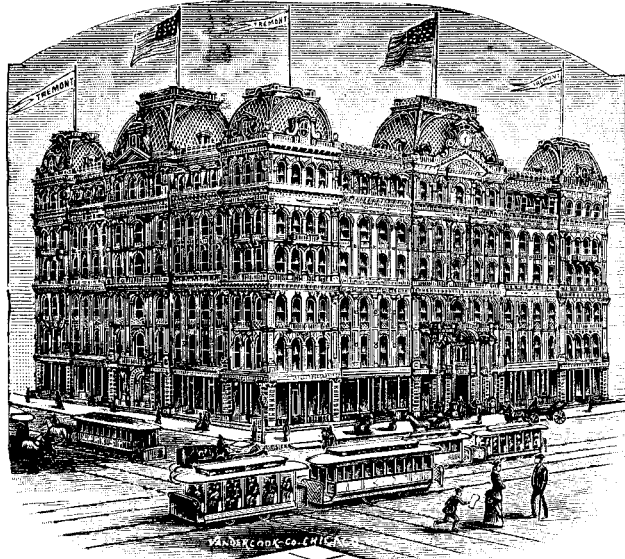
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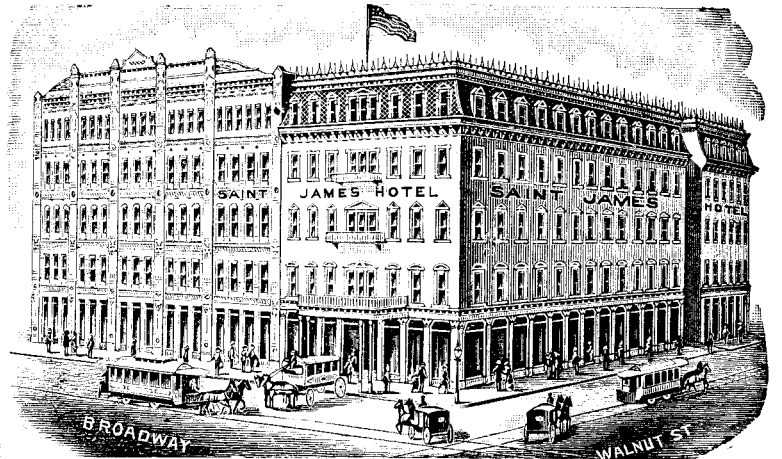
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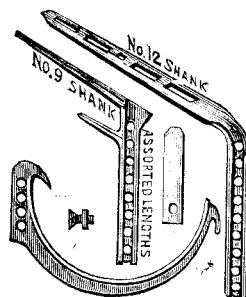
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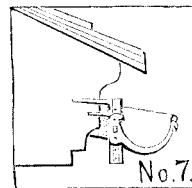
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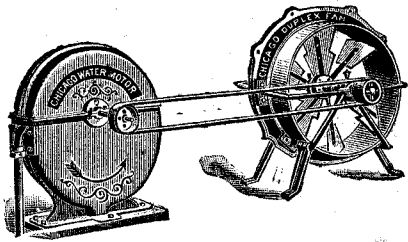
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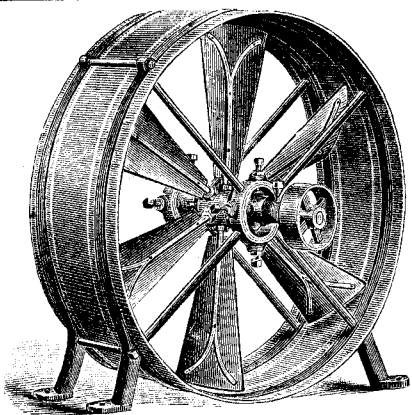
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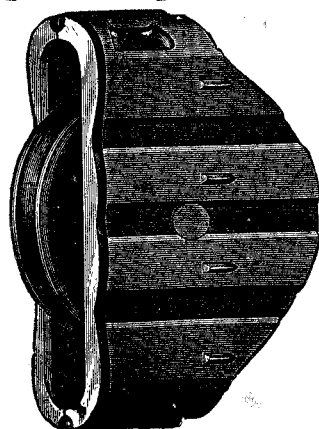
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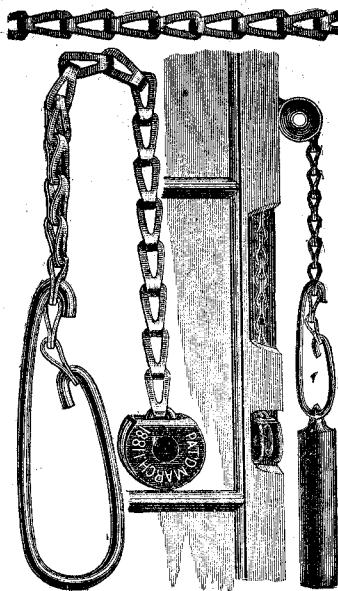
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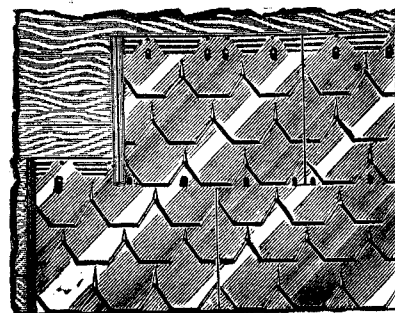
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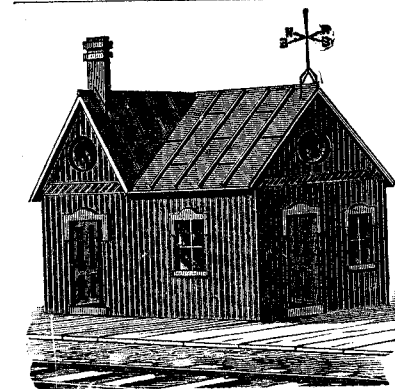


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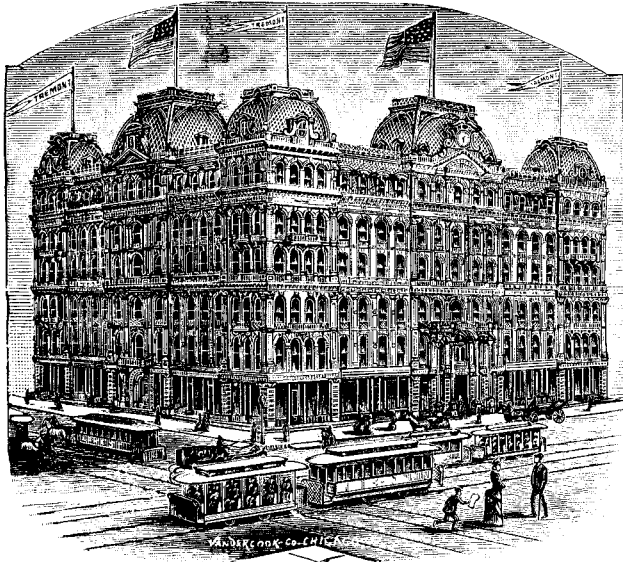
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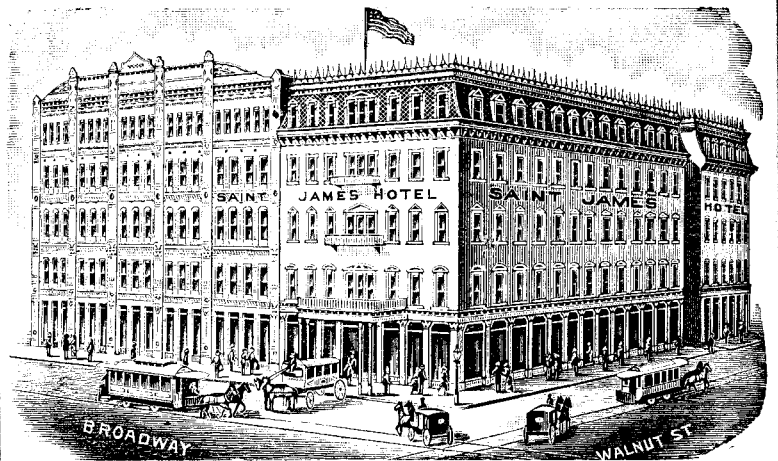
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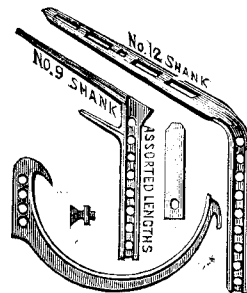
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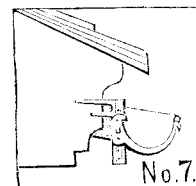
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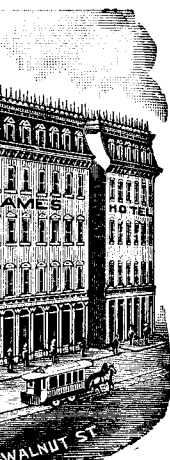
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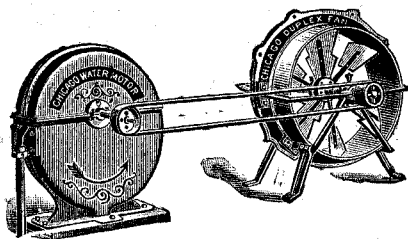
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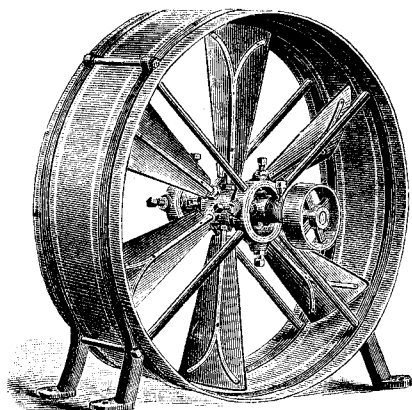
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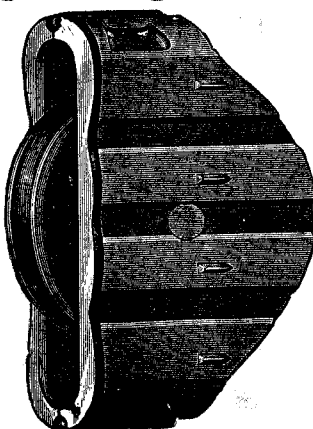


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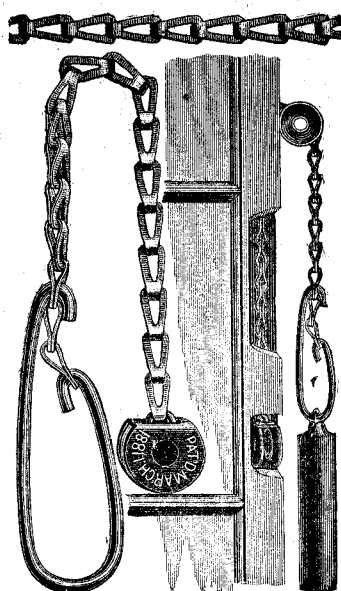
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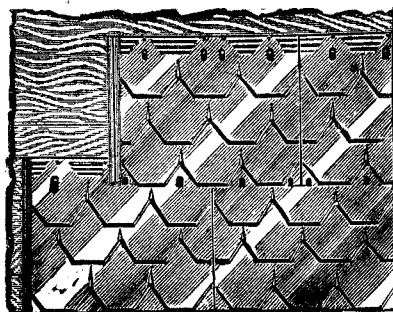
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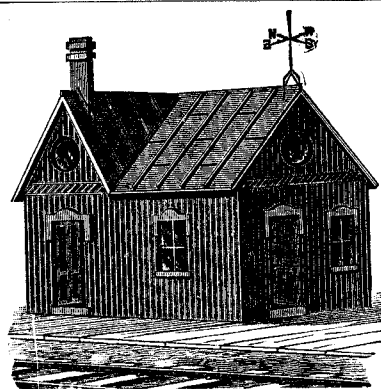


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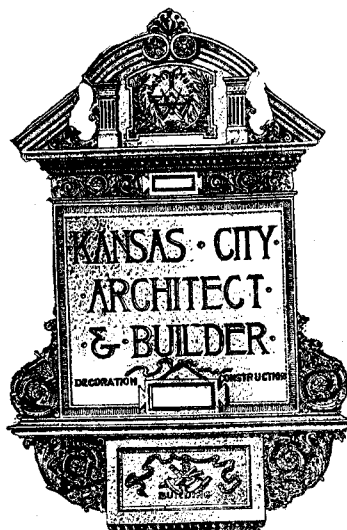


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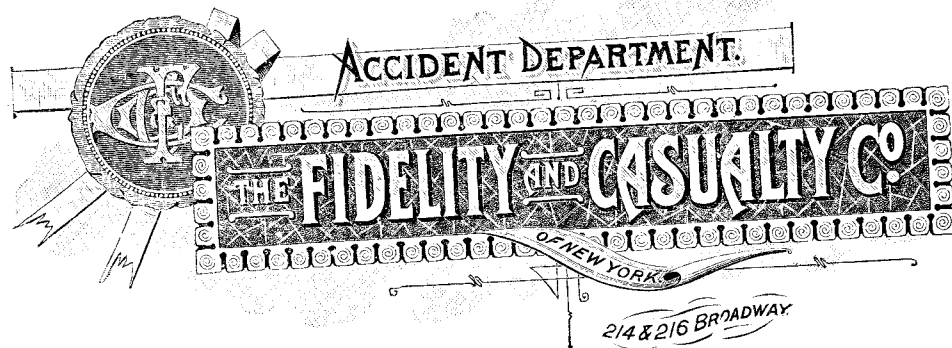
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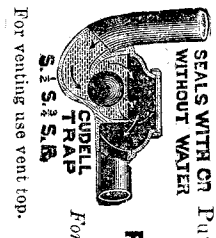


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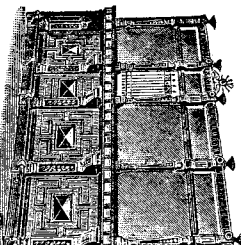
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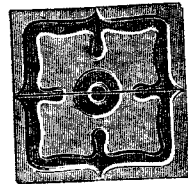
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